

SCHOOL

O F

MINIATURE,

Erected for the Instruction of the Ignorant,
the Improvement of Proficients, and the general
Information of such as are pleased with Pictures
in Small.


Herein are contained the most expeditious and
infallible Ways of Drawing without being taught;
and all the Methods of Colouring, Stippling, &c.
Illustrated by Numbers of Practical Processes upon
each Head or Article; particularly useful to those
who would Copy in Colours from a Print.

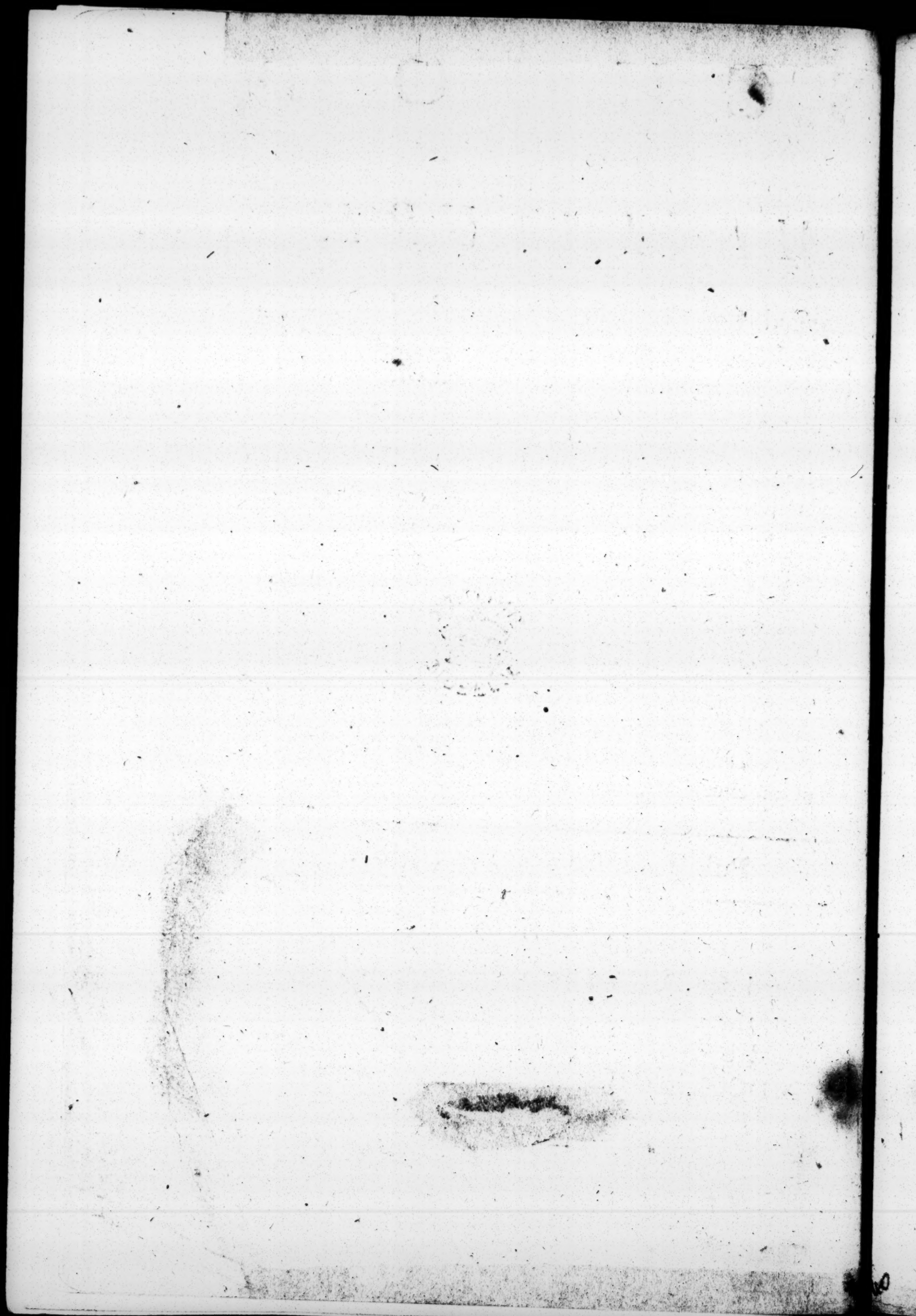
To the Whole are annexed many valuable Receipts
for preparing the Colours, which are peculiar to this
Kind of Painting; communicated by the best
Italian and other *Masters*. As also, the Preparation
of an excellent *Polished Gold* and *Shell Gold*.

Published from an Old MSS.

L O N D O N:

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MDCCXXXIII.





T O

A L L Connoisseurs and
Artists in PAINTING;
and particularly to the Fair
Ladies who Understand and
Practice in MINIATURE;

*This most Valuable Piece is
offered as a Present every Way
worthy of their Acceptance and
Attention,*

By

Their most obedient Servant,

The Editor.



ERRATA.

IN Page 10, instead of *Black Lead* read *Mine de Plombe.*

In Page 11, instead of *Spanish Brown*, read *Bistre.*





A
TREATISE
ON
MINIATURE

TO THE
HONOURABLE SOCIETY OF ARTS AND MANUFACTURES

CHAP. I.
*Of the Methods of Drawing, Colours,
Grounds, &c.*



It is not my Design to make any Encomium on Painting. Many ingenious Men have done that Work to my Hands ; but tho' Miniature has been included in what they have said, I shall nevertheless specify the Characteristics of this Kind of

- Painting in particular.
1. It is in its Nature more delicate than any of the other sorts.
 2. It requires to be beheld near at Hand.
 3. It cannot well be executed but in small.
 4. It is perform'd on Vellum or Ivory.

5. THE Colours are moisten'd with Gum-water only.

To succeed well in your Attempts this way, you should know how to draw very well; but as most who concern themselves in this Art are but seldom skill'd in Drawing, and yet would have the Pleasure of Painting without the Fatigue of learning to Draw, in which no Progress is made, to speak of, but with Time and much Practice; some Contrivances have been started to supply the Defect in this Point, by which a Person is enabled to Draw without knowing how to do it without them.

S E C T. II.

THE first is called *Calking*. To do this you must blacken the back-side of the Print or Drawing you would Copy, and having lightly brush'd off the dusty Particles which might adhere to and offend the clean Vellum you design to use, lay your Original on your Vellum and fasten it thereto with Pins: But if instead of the back-side of the Print or Drawing itself, you blacken only one side of a fair piece of Paper; put this Paper between the Print or Drawing and your clean Vellum, with the black side to the Vellum, then with a blunted Pin or Needle trace out the principal Strokes of the Print or Drawing, the Out-lines and the Folds of the Draperies, and whatever else requires to be distinguish'd, bearing upon the Pin or Needle hard enough to leave the Traces thereof on the Vellum beneath.

S E C T. III.

REDUCTION is another way proper for those who are not vers'd in Drawing, and who would, notwithstanding, copy a Picture or other Piece that

that cannot be calked. It is done thus: You divide the whole Piece into many small and equal Squares, which you are to make with Small-coal if the Piece be light, and with Chalk if the Piece be dark, that in either Case your Squares may be the more Conspicuous; then you must make the same Number of Squares, and of the same bigness, upon Paper to draw upon; for if you undertook to do it, at once, upon Vellum, as you might fail in the first Attempt, you would run the Hazard of spoiling your Vellum by false Strokes; but the whole being duly adjusted upon Paper we calk it upon Vellum, as is said above. The Original and the Paper being thus mark'd out, we observe what is contain'd within each Square of the Piece we would Copy, as a Head, an Arm, a Hand, and so on, and where each is plac'd; all which you must punctually follow on your Paper, and having thus obtain'd the Situation of each part, we join the whole together. After this manner we can enlarge as well as diminish any Piece we please, by only making the Squares on the Paper larger than those on the Original, or smaller, observing always that they be the same in Number.

S E C T. IV.

To copy a Picture, or any thing else, of the same size, we use Oiled Paper dried, or Gold-beater's-skin; either of these we lay upon the Piece, and thro' them we see the Strokes, which we trace out with a Crayon or a Pencil. We then take it off, and making it fast to Paper or Vellum, and holding it up to the Light, trace out what has been copied, upon the Oiled Paper or Skin, either with a Crayon or a Silver Pin.

By the help of a Window, or a Glass held up to the Light, we copy all sorts of Prints, Designs

and other Pieces, upon Paper or Vellum, by fixing them to the Paper or Vellum we would draw upon. This is an easy and a very good Contrivance for copying of the same size.

If we would make the Piece look a contrary way, we turn the printed or drawn side of the Original towards the Glass, and fasten the Paper or Vellum to the back-side of it.

We have also a good way to take an exact Copy of a Picture, which is in Oyl Colours. We with a Pencil and some Lake mix'd up with Oyl, trace out all the principal Strokes of the Picture, and thereto applying a Paper of the same size, we pass a Hand over it, and the Strokes of the Lake take the Paper and appear thereon, which you may call as before. Be mindful to clean the Picture with the Crumb of Bread before the Lake dries.

We also, to the same end, use Coal-dust contain'd in a piece of fine Linnen, wherewith we pounce the Piece we would copy, having first prick'd the principal Strokes of it, and fasten'd a piece of Vellum or Paper to the wrong side of it.

S E C T. V.

But there is a way more sure and easy than any of the foregoing, for one who has no Hand at Drawing, by the help of a Mathematical Instrument, or Compass, as it is sometimes called, which is commonly compos'd of ten pieces of Wood like Rulers, about the sixth of an Inch thick, and half an Inch broad, and for their length it may be a Foot, more or less, according to the Size of the Piece you would copy. But that you may not mistake, here follows a Representation of it.



THE Board, A, must be Deal, cover'd with a Cloth of some sort or other, for the more convenient fastening of the Piece you would Draw, and what you would Draw upon. Then plant the Compass with a large Pin run thro' the Foot B. If you would Draw in small, you must place the Original at the first Foot C, and the Vellum or Paper you would draw upon near to the Foot B, removing it to a greater or less Distance according as you would have your Piece greater or smaller.

To draw in great from small you need only shift your Copy to the Place of your Original, putting the former at C, and the latter at B; and in each Case you must put a Crayon or a Silver Pin into the Foot over your Vellum, and a Pin, somewhat blunted, into the Foot over your Original, with which you are to follow all the Lines, while you bear, with your other Hand, gently upon the Pin or Crayon on your Vellum. If one or the other be well fitted in the Foot you need not bear thereon at all.

You may Draw also of equal size, but to do that you must plant your Compass in a different manner, it must be fix'd with a Pin or Axis run thro' the Center D; and the Original and the Copy must be at an equal Distance from the Center. In a Word, you may Draw several Copies at

and other Pieces, upon Paper or Vellum, by fixing them to the Paper or Vellum we would draw upon. This is an easy and a very good Contrivance for copying of the same size.

If we would make the Piece look a contrary way, we turn the printed or drawn side of the Original towards the Glass, and fasten the Paper or Vellum to the back-side of it.

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S E C T. V.

BUT there is a way more sure and easy than any of the foregoing, for one who has no Hand at Drawing, by the help of a Mathematical Instrument, or Compass, as it is sometimes called, which is commonly compos'd of ten pieces of Wood like Rulers, about the sixth of an Inch thick, and half an Inch broad, and for their length it may be a Foot, more or less, according to the Size of the Piece you would copy. But that you may not mistake, here follows a Representation of it.



THE Board, A, must be Deal, cover'd with a Cloth of some sort or other, for the more convenient fastening of the Piece you would Draw, and what you would Draw upon. Then plant the Compass with a large Pin run thro' the Foot B. If you would Draw in small, you must place the Original at the first Foot C, and the Vellum or Paper you would draw upon near to the Foot B, removing it to a greater or less Distance according as you would have your Piece greater or smaller.

To draw in great from small you need only shift your Copy to the Place of your Original, putting the former at C, and the latter at B; and in each Case you must put a Crayon or a Silver Pin into the Foot over your Vellum, and a Pin, somewhat blunted, into the Foot over your Original, with which you are to follow all the Lines, while you bear, with your other Hand, gently upon the Pin or Crayon on your Vellum. If one or the other be well fitted in the Foot you need not bear thereon at all.

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a time, and each of a different size, or equal to each other, just as you shall please.

SECT. VI.

THESE are all the Helps needful to be known by those who are unskill'd in Drawing. When your Piece is sketched out upon the Vellum, you must with a Pencil of thin Carmine run over all the Strokes, that they may not be defac'd in working. This done, clean your Vellum with Crumb of Bread.

S E C T. VII.

YOUR Vellum must be glued to a Copper Plate or to a piece of thin Board, exactly of the same size with your intended Piece, to stretch it upon ; but your Vellum must be a Finger's breadth larger every way than what you glue it to, for your way is to lap it round behind and there glue it, not offering to lay any Glue under your Paint, not only for fear of some Deformity, but also because of the Impossibility of taking it off again. But first of all you must moisten the fair side of your Vellum with a piece of fine wet Linnen, and put a piece of white Paper to the back-side of it, and so apply it to the Plate or piece of Board, and stretching it thereon equally in all Directions glue it as we just now directed.

S E C T. VIII.

THE Colours us'd in Miniature Painting are,

Carmine.

Ultramarine.

Lake of all sorts.

Vermillion.

Black Lead.

Brown Red.

Gall Stone.

Brown Oaker.

French

French Pink.

Orpiment.

Gamboge.

Naples Yellow.

Masticoat Pale.

Masticoat Yellow.

Indigo.

Ivory Black.

Lamp Black.

Spanish Brown.

Umber.

Bladder Green.

Verditer.

Sea Green.

German Ashes.

Flake White,

and

White Lead.

S E C T. IX.

As all Terrene Colours and other gross Substances are too coarse for fine Works, how well soever they may be ground, because of a kind of Sand which still remains; you may separate the finest Particles by tempering your Colour in a Cup of Water. Having stirred it well with your Finger, and the whole being thoroughly soaked, let it subside for a little while, and then pour it off, by Inclination, into another Vessel, and what you pour off will be the finest Particles, which you must afterwards set to dry. The Colour thus prepared must, when you want it, be temper'd with Gum-water, as shall be said hereafter. This is a good Contrivance, and perfectly calculated for the Delicacy of small Works.

S E C T. X.

If you mix a little of the Gall of Ox, Carp, or Eel, but chiefly of this last, with all your Greens, Blacks, Greys, and Yellows, you will give them a Lustre and Vivacity not natural to them. You must take the Gall of Eels when they are skinn'd, and hang them by a Nail to dry, and when you want any, you must steep it in Brandy, and

and mingle some of it with the Colour already tempered. It will cause the Colour to take the Vellum more strongly, which it will not easily do when the Vellum is greasy; again, the Gall prevents it from Peeling.

S E C T. XI.

T H E R E are Colours which purify by Fire, such as the Yellow Oaker, Brown Red, Ultramarine, and Umber; all others blacken thereby: But if you burn the above-named Colours with a strong Fire they change; for the Brown Red turns Yellow, the Yellow Oaker turns Red, the Umber reddens also, and White Lead becomes of a Lemon Colour, and is call'd Masticot. Observe, That the Yellow Oaker burnt becomes softer and kinder by far than before, and more so than the pure Brown Red: And reciprocally the Brown Red being burnt becomes more soft and agreeable than the pure Yellow Oaker; they are both very good. The finest and most sincere Ultramarine burnt in a red-hot Shovel, becomes much more brilliant than before; but, refin'd after this Manner, it diminishes and becomes coarser and harder to work with in Miniature.

S E C T. XII.

A L L these Colours are temper'd in small Ivory Cups, made on purpose, or in Sea Shells, with Water, in which have been previously dissolv'd Gum-Arabic and Sugarcandy; for Example, in a good Glass of Water put the Quantity of your Thumb of Gum-Arabic, and half that Quantity of Sugarcandy. This last prevents the Colours from scaling when applied, which they

commonly do without it, or when the Vellum is greasy.

THIS Gum-Water you must keep in a neat Bottle always stopp'd up, and never dip a colour'd Pencil into it, but take it out with a Quill or some such thing.

SOME of this Water you must pour into a Shell, together with the Colour you want, and temper them with your Finger till the whole be very fine. If you find your Colour too hard, leave it to soften in the Shell before you temper it; than set it to dry, and so do by all, except the Iris Green and Bladder Green and Gamboge, which must be tempered with Water only: But Ultramarine, Lake, and *Spanish* Brown must be more gumm'd than other Colours.

IF you use Sea Shells, you must first soak them for two or three Days in Water, then scower them well in hot Water, to clear them of a certain Salt which spoils the Colours if not wash'd away.

S E C T. XIII.

TO know if your Colours are sufficiently gumm'd, you need only make a Stroke with your temper'd Colours, upon your Hand, which will immediately dry: If they break and scale, they are too much gumm'd; and if they rub out by passing your Finger across them, they have not enough. Again, if you lay your Colours upon Vellum, and upon Trial find that the Colours come off upon your Finger like Dust, it is a Sign they are not enough gumm'd, and therefore you must put more Gum into the Water you use: Take heed, tho', that you put not in too much, for that will have a hard and a dry Effect, your Colours will be glutinous and shining.

ning: Thus the more they are gumin'd, the darker they are ; and if you would give a greater Body to a Colour than it naturally has, you need only Gum it well.

S E C T. XIV.

You must have a smooth Ivory Pallet, of the size of your Hand, upon which you must distribute the Colours for your Carnations or Flesh, after this manner : In the middle you must put a Quantity of White, well spread out, because it is the Colour most resorted to, and from the Left to the Right of it, along the side, you must place the following Colours ;

Masticoat,
Orpiment,
Oaker,

A Green, made of Ultramarine, *French-Pink*, and White, equal Parts of each.

A Blue, made of Ultramarine, Indigo, and White. It must be very pale.

Vermillion,
Carmine, and
Black.

On the other side of your Pallet you must also spread out some White, as before ; and when you are to paint Draperies, or any thing else, you must, near it, put the Colour you intend to make them of, therewith to work as I shall instruct you hereafter.

S E C T. XV.

It is of great Importance that you should have good Pencils : When you chuse them, wet them a little, and twirl them upon your Finger ; if they keep their Point they are good, but if they break into many Points of different Lengths, they

they are good for nothing, particularly for * *Stippling*, but above all for Carnations. When they are too sharp pointed, with only four or five Hairs sticking out beyond the rest, you must blunt them carefully with a Pair of Scissars. It will be proper for you to have them of two or three Sizes; the largest may serve for your Grounds, the middling for Drawing and Colouring, and the least for Finishing.

To keep your Pencil to a good Point, you must often put it between your Lips, and press it, and moisten it with your Tongue, tho' you have just taken up Colour with it; for if you have taken up too much, you by this Means diminish it, and correct your Error. You need fear no Harm from doing of this; all the Miniature Colours (if you except Orpiment, which is a Poyson) have nothing displeasing to the Taste, or noxious in themselves, when prepar'd for use. You must be careful to repeat this very often when you are Stippling, or Finishing, particularly Carnations, that your Strokes may be neat and clear: As for Draperies and other Things, whether in the Drawing, Colouring, or Finishing of them, you need not be so nice; in this Case it will be enough if you make your Point upon the Edge or Rim of your Shell, or upon the Paper you rest on when you are at work.

S E C T. XVI.

To work as you ought, you must be in a Room that has but one Window, which you must place yourself very near to, with a Table and a Desk

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almost

* This is the Term in Miniature for making of small Points or Dots.

almost as high as the Window, and so fix yourself that the Light may always strike in on the Left-Hand of you.

S E C T. XVII.

W H E N you would lay on a Colour equally strong every where, as a Ground for Example, you must make your Mixtures in Shells, and take Care that you have enough for your Purpose; for if they fall short, you will be put to it to prepare them of exactly the same Degrees of Light or Shade.

S E C T. XVIII.

H A V I N G spoke of Vellum, Pencils, and Colours, let us now say how they are to be us'd. First of all, if you would paint Flesh or Drapery, or ought else, you must begin by sketching or drawing with large, bold, but clear, Strokes, like those who paint in Oil; your Lights must, at first, be somewhat brighter, and your Shades not quite so dark as is requir'd for Finishing; because in stippling thereon you strengthen the Colour, which if too dark at first, would, in the finishing, become too deep.

S E C T. XIX.

T H E R E are several Ways of Stippling or Shading, as it may be also call'd; every Painter has his Manner: Some do it with round Points, others make them longish, others again hatch with fine Strokes crossing each other in all Directions, till the whole appears as if stippled or wrought with Points; this last Method is the best, boldest, and soonest perfected, wherefore I advise
all

all Miniature Painters to practise it, and to accustom themselves betimes to be rich, mellow and soft in their Work, that is, that the Points may be lost in the Ground they are wrought upon, and appear but just enough to evince that the Piece is stippled. Hard and dry is the reverse of this manner of working; beware thereof: It proceeds from stippling with a Colour too dark for the Ground, and too dry a Pencil, which gives the Work a rude Cast or Favour.

S E C T. XX.

ENDEAVOUR also to drown your Colours into each other, that no Line of Separation may be seen between them, and soften your Strokes with the Colours on each Hand of them, so as to be equally blended with and confounded into each.

S E C T. XXI.

WHEN your Pieces are finish'd, heightening them a little has a fine Effect; that is, strengthening the Lights with touches of a paler Colour than at first, which must be softned away into the rest.

S E C T. XXII.

WHEN the Colours are dry upon your Pallet, or in your Shells, temper them with pure Water, and when you perceive they have lost their Gum, which you will know by their easily rubbing out, either on your Hand or Vellum, as I have said before, temper them with Gum Water till they are in good Order.

S E C T.

S E C T. XXIII.

T H E R E are several sorts of Grounds for Pictures and Portraits : some are quite brown with *Spanish* Brown, Umber, &c. with a little black and white ; others are more yellow, being mixed with a good deal of Oaker ; and others are upon the grey with Indigo. For this Work, make a Wash of the Colour or Mixture you propose, or according to the Picture or Portrait you are about to copy, and with this thin Wash soak or prime your Vellum : This done, lay it on thicker, and spread it out boldly, but uniformly, as fast as you can, never touching twice upon one Place till it be dry, because the second touch carries off what the first laid on, particularly if you bear a little hard upon the Pencil.

S E C T. XXIV.

T H E R E are still other dark Grounds, and these are of a greenish Colour ; they are most in Use, and best adapted for all sorts of Figures and Portraits, because they set off the Carnations to great Advantage, and are very easily laid, there being no Occasion to stipple them, as must often be done to the others, which are seldom uniform at first, whereas these hardly ever miss : You must prepare them with Black, *French* Pink, and White mingled together in different Proportions, according as you would have your Ground lighter or darker : Lay it on thin at first, then thick, as before directed. You may mix up Grounds of other Colours, but these are the most common.

S E C T.

S E C T. XXV.

I F you are about to paint a Saint upon one of these Grounds, and would make a small Glory round the Head of your Figure, you must lay on your Ground very thin in that part, or even leave it naked especially just where the Glory ought to be brightest: At first lay on a pretty thick Mixture of White and a little Oaker, and as you move off from the Head, let your Oaker prevail more and more, and that it may die away into the Ground, hatch it boldly with a Pencil; and as you pursue the round of the Glory, take sometimes the Colour of the Glory and sometimes that of the Ground, mixing some White or Oaker when it is rather too dark, and this continue till they are utterly confounded or scumbled into each other, and that no Separation between them be distinguishable.

S E C T. XXVI.

T O make a Ground all of Glory, you first lay on a bright Mixture of a little Oaker and White, adding more and more of the first as you draw more and more towards the Extremities of the intended Picture; and when the Oaker happens not to be dark enough, (for you must go on darkening and darkening) add Gall-stone, then Carmine, and at last *Spanish* Brown. This Ground you must lay in such manner that the different Degrees of Darknes may, as much as possible, insensibly increase and strengthen. Then you must stipple the Whole with the same Colours to blend it nicely together, which is tedious and difficult enough; particularly when there are Clouds of Glory
in

in your Ground. You must strengthen their Lights as you remove from the Figure, and finish still with stippling, swelling out the said Clouds, whose Light, and Shade, must be imperceptibly lost into each other.

S E C T. XXVII.

F O R a Day-sky you must mingle some Ultramarine with a great deal of White, and lay it on as smooth and uniform as possible, with a large Pencil and broad Strokes as for Grounds, laying it on paler and paler as you descend towards the Horizon, which you must make of Vermillion and Mine de Plomb, and of White of the same Strength as finishes the Sky, and even a little weaker, artfully blending the Blue and the Red, which must come down to the Front, mingling, at last, Gallstone and a good deal of White, so that the Mixture may be paler than the first; and all this must be so laid on, that no Separation be seen of the Colours of this Sky.

S E C T. XXVIII.

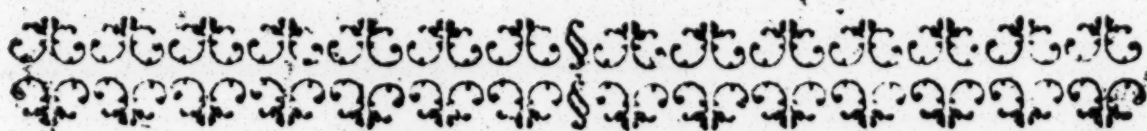
W H E N there are to be Clouds in your Sky, you need lay on no Blue where they are to be, but sketch them out (if they are Reddish) with Vermillion, Gallstone and White, together with a little Indigo; and if they happen to be darker, you must use a great deal of this last, making the Lights of one and the other with Masticoat, Vermillion and White, the Proportions of each more or less, according to the Degree of Strength you would give them, or according to the Original before you, swelling out the whole with stippling, for it is a hard Matter to lay them on uniformly in the
Draw^d

Drawing ; and if the Sky be not sufficiently uniform, you must stipple that likewise.

N. B. You may cover also the Places of your Clouds in laying on the Ground of the Sky, heightening the Lights with a good deal of White, and deepning the Shades : This is the most expeditious Way.

S E C T. XXIX.

A Night or stormy Sky is made with Indigo, Black and White, mix'd together, which is laid on like the Day Sky. To these add Vermillion, Oaker and Brown Red for the Clouds, whose Lights must be of Masticoat or Mine de Plomb, and a little White, sometimes Redder and sometimes Yellower, as Necessity shall require : And when it is a stormy Sky, and that in some parts you see Lights, whether Blue or Red, you may order them as in a Day Sky, scumbling the whole together in drawing and finishing.



C H A P. II.

D R A P E R I E S.

S E C T. I.

TO make a blue Drapery, put Ultramarine near the White on your Pallet, and mix them in such Proportions as to produce a very pale Colour, and of a good Body. With this you may express your brightest Lights ; and afterwards add more Ultramarine for such as are darker, and so continue to do to the deepest Fold and darkest
D Shades,

Shades, which must be pure Ultramarine ; and all this must be done with broad Strokes of the Pencil, with a due Regard had to the scumbling of the different Degrees of Light and Shade, losing the Lights into the Shades with a Colour not so pale as the Lights, or deep as the Shades. Then stipple the whole with the same Colours and the same Degrees, but somewhat strongly, that the Points may be seen : The whole must flow imperceptibly together, that the Folds may not appear cut, and no Line of Separation be seen. When the Ultramarine happens not to be dark enough for the deepest Shades, how much soever it may be gumm'd, you mix Indigo with it to give them the last Degree of Depth ; and if the Lights are not strong enough, they may be heighten'd with White and a very little Ultramarine.

S E C T. II.

A Carmine Drapery is done after the same manner with the Blue, except that in the darkest Places you lay on Vermillion before you use the Carmine, which is apply'd without any White, and in the deepest Shades it must be well gumm'd. To deepen it the more add a little Bistre.

S E C T. III.

T H E R E is also another Drapery all of Vermillion, with a Mixture of White for the Lights, laying it on single upon the darkest Parts, and adding Carmine for the deepest Shades. You finish then with the same Colours, as in other Draperies ; and if the Carmine and Vermillion together are not strong enough, take Carmine alone, but only for the deepest Shades.

S E C T.

S E C T. IV.

A Drapery of Lake is done like that of Carmine, mixing a good deal of White therewith for the Lights, and but very little for the Shades: You are to finish with stippling, but we use no Vermillion.

S E C T. V.

PURPLE Draperies are made by the same Rule, having first prepar'd a Mixture of Carmine and Ultramarine, and continually using White for the Lights. If you would have it a Columbine or light Purple, your Carmine must be in greater Quantity than your Ultramarine; but if you would have it more blue and deep, let there be more Ultramarine than Carmine.

S E C T. VI.

FOR a Flesh-colour Drapery begin with laying on a very pale Mixture of White, Vermillion and Lake, and shade with the same Colours, diminishing the Quantity of the White. This Drapery must be very pale and delicate, because it must represent a slight Stuff, and even the Shades must not be dark.

S E C T. VII.

FOR a Yellow Drapery lay on, all over, first Masticoat, and then over that Gamboge, excepting only the lightest Parts, where you must leave the Masticoat pure. Then you must shade with Oaker mingled with a little Gamboge and Masti-

coat, increasing and decreasing the Quantity of this last, according to the Strength of your Shades; and when you want to be still darker, add Gall-stone. Moreover you may work with Gall-stone alone for the deeper Shades, adding thereto Bistre if it be not dark enough. You finish with the Colours you began with, stippling and blending the Lights with the Shades.

S E C T. VIII.

IF you use Naples Yellow or French Pink instead of Masticcoat and Gamboge, you will have another sort of Yellow.

S E C T. IX.

GREEN Drapery is produc'd by colouring all over, with Verditer, with which, if it prove too Blue for you, you may mix Masticcoat for the Lights, and Gamboge for the Shades: Then add a Proportion of Sad Green to shade with; and as your Shades grow very deep, you must add the darker Greens, and even use them unmix'd, where you want to be extremely dark. You finish with the same Colours, a little darker than at first.

S E C T. X.

FOR a Black Drapery, you must lay on Black and White, and finish with the same, encreasing the Black as you want it for the Shades; for the deepest of which add some Indigo, especially if you would give your Drapery the look of Velvet. You may in all Cases touch up your Lights with a brighter Colour.

S E C T.

S E C T. XI.

F O R a Drapery of White Woollen Cloth, lay on a Mixture of White, a very little Oaker, Orpiment, or Gall Stone, to give it a yellowish Cast, then shade and finish with Blue, a little Black, White, and Bistre mix'd together, adding this last for your brownest Shades.

S E C T. XII.

A light Grey is laid on with Black and White, and finish'd with the same, made a little darker.

S E C T. XIII.

F O R a minim, dark, brown, tawney, or dun Drapery, lay on Bistre with White, a little Brown Red, and shade with the same Mixture, but let it be a little darker.

S E C T. XIV.

T H E R E are other sorts of Draperies, call'd Changeable, because the Lights are of one Colour and the Shades of another; these are us'd for the Cloathing of Angels, and for other young and gay Figures, as also for Scarves, and other light parts of Drefs, which fall into a Number of Folds and flow to the Wind. These are most commonly Purple, and of these there are two sorts, the one with Blue Lights and the other with Yellow.

S E C T.

S E C T. XV.

FOR the former lay on Ultramarine and White very pale for the Lights, and shade with Carmine, Ultramarine, and White, the same as for a Purple Drapery, so that only the very brightest Lights appear Blue, and even then you must stipple with Purple, with a large Quantity of White, and scumble the whole artfully together.

S E C T. XVI.

FOR the latter, use Masticoat for your Lights, instead of Blue, then proceed as for a Drapery of pure Purple, except that you must stipple and blend the Lights with the Shades, that is the Yellow with the Purple, by the help of a little Gamboge.

S E C T. XVII.

CARMINE Red is order'd like this last, that is, the Lights must be Masticoat, and the Shades Carmine, and to scumble them, you must use Gamboge.

S E C T. XVIII.

LAKE Red like Carmine.

S E C T. XIX.

GREEN must be order'd in the same manner as Lake, continually mixing Verditer with the sadder Greens for the middling Shades.

S E C T.

S E C T. XX.

M A N Y other sorts of these may be contriv'd at Pleasure, keeping to the Union of the Colours, not only in one Figure, but also in a Group of several Figures, avoiding, as much as the Subject will permit, to put Blue next to a Flame Colour, or contrasting Green with Black, and so of others that disagree or afford no proper Union.

S E C T. XXI.

O T H E R Draperies may be made of sad, dirty, and brown Mixtures and Simples; and all by the Directions we have already given; and others also may be contriv'd, both of broken and complicated Colours, but a Harmony between them must be preserv'd, that they do not offend the Eye. There is no laying down a Rule to guide you in this; you must by Experience and Practice, make yourself acquainted with the Power and Effect of your Colours, and work accordingly.

S E C T. XXII.

L I N N E N S are painted thus: Having drawn your Folds as when you do Drapery, lay on White all over, and then proceed and finish with a Mixture of Ultramarine, Black, and White, taking more or less of this last according to the Degrees you want of Light and Shade; and for the deepest Folds, take Bistre and a little White, using it sparingly and with artful Touches; and you may even take the former pure for the deepest Shades, where you must express the Folds and lose them into the rest.

S E C T.

S E C T. XXIII.

THEY may be made after a different Manner, by laying on, all over, a very pale Mixture of Ultramarine, Black, and White, and then proceeding in the manner above directed with the same Mixture, but a little deeper. And when the Shades are stippled and finish'd; you must heighthen the Lights with pure White, blending them with the first Colour or Ground. But of what sort soever you make them, you must, when they are finish'd, prepare some yellowish Tints for certain Places, laying them on lightly, as it were a Wash, so as to be transparent, and neither to hide the Stippling nor the Shades.

S E C T. XXIV.

YELLOW Linnens are made of White mix'd with a little Oaker, then proceed and finish with Bistre, mix'd with White and Oaker, and for the deepest Shades with Bistre alone. Before you finish, lay on Tints of Oaker and White here and there, and others of White and Ultramarine, as well upon the Shades as the Lights, but very thin, and then stipple and scumble the whole together, and it will have a fine Effect. As you finish, touch up the Extremities of the Lights with Masticoat and White. These Linnens, and the former, you may stripe like *Egyptian* Scarves, with Blue, Red, Ultramarine, and Carmine, a Red one between two Blue ones, very bright on the Lights, and stronger in the Shades. The Heads of Virgins are generally dress'd with Veils of these sorts, and of the same are made a sort of Handkerchiefs for an open Breast,

Breast, because they are very becoming to the Flesh.

S E C T. XXV.

W H E N you would have either the one or the other of them to be transparent, and shew whatever, whether Stuff or Flesh, is underneath, lay them on, at first, very thin, and mingle with your shading Colour, a little of that which is under them, particularly at the Extremities of the Shades, and touch only the Extremities of the Lights, (only for the Yellows) with Masticoat and White, and for the Whites with White alone.

T H E Y are also to be made another way, especially when you would have them quite transparent, as Muslin, Lawn, or Gauze. To this purpose you must begin and finish what is beneath as if nothing was to be over it; then heighten the brightest Folds, with White or Masticoat; and shade with Bistre, and White; or Black, or Blue and White, according to the Colour you aim at, and taking away from the Liveliness of the rest by soiling it over, tho' that be not altogether necessary but for the darker parts.

S E C T. XXVI.

F O R Crape you must do as above, only observe that you draw the Folds and the Borders or Edges with little Threads alone, upon what is beneath, which must first be finish'd.

S E C T. XXVII.

W H E N you would water a Stuff of any sort, you must wave it with lighter or darker Colours, according

according as what you are upon is Light or Shade.

S E C T. XXVIII.

T H E R E is such a way of touching your Draperies, so as to distinguish the Silken from the Woollen; these are more coarse and stiff, the others are finer, and more free or glossy; but it must be remember'd that these are Effects which depend partly upon the Stuff itself, and partly upon the Colour of it; and in order that you may apply them in such a manner as shall be agreeable to the Subject and to the Distance, I will here dwell a little on their different Qualities.

S E C T. XXIX.

W E have no Colour that partakes more with Light than White, or that comes nearer to the Air, which shews it to be weak and fading, nevertheless you may use it for the nearest Parts of your Picture, or bring it out towards you, by the Assistance of some heavier and stronger Colour, or by mingling them together.

S E C T. XXX.

B L U E is the most fading, or rather the weakest Colour of all, whence the Sky and distant Prospects are of that Colour; but it will fade the more, the more it is mix'd with White.

S E C T. XXXI.

P U R E Black is the heaviest and the most terrene of all, and the more you mix it with other Colours

Colours, the more will they be of the same Nature.

Now the different Natures of Black and White produce different Effects in them; for often the White throws back the Black, and the Black brings forward the White. Under White, we here comprehend all the light Colours, and under Black we suppose all that are heavy.

ULTRAMARINE is then a Colour weak and light.

OAKER is not quite so much.

MASTICOAT is very light, and so is Verditer.

VERMILLION and Carmine are next to them.

ORPIMENT and Gamboge are a little less so.

LAKE holds a mean more kind than rude.

PINK is of no particular Class, and easily takes the Qualities of the others; so you may make it dark and heavy, by mixing it with Colours which are so: And on the contrary, faint, weak, or fading, by mingling with it White or Blue.

BROWN Red, Umber, the dark Greens, and Bistre, are the heaviest and next to Black.

S E C T. XXXII.

ABLE Masters who are vers'd in Perspective and the Harmony of Colours, take care always, to use their strong Colours for their fore Grounds, and the weaker for distant Views. As for the Union of Colours, you may, by mingling them together, understand the Friendship or Aversion they have for each other, and thence take your Hints, and consult the Pleasure of the Eye.

S E C T. XXXIII.

FOR Laces, Point, and the like, lay on first a Mixture of Blue, Black, and White, as for Linnens; then heighten the Pattern, Flowers, or Flourishes with White only; then shade and finish with the first Colour. When they are upon Flesh, or ought else which you would have to be seen through them; finish what is under them, as if you intended to lay nothing thereon, and then lay on the Lace or Point, with pure White, and finish with the other Mixture.

S E C T. XXXIV.

IF you would paint a Fur, lay on a Ground, as for Drapery, according to the Colours of it, and then Shade by the same Rule; and having done, you must, instead of Stippling, draw fine Strokes, this way, that way, and t'other way, according to the Grain of the Fur you aim at. Heighten the Lights of a Brown Fur with Oaker and White, and those of a light Fur, with White and a little Blue.

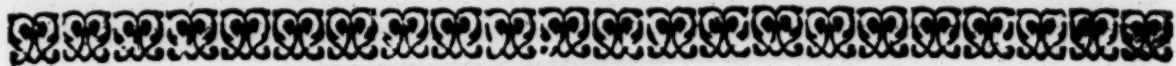
S E C T. XXXV.

FOR a Building, if it be Stone, take Indigo, Bistre, and White, for your dead Colouring or Ground, and then shade with less of this last, and more of the Bistre than Indigo, according to the Colour of the Stones you would make: you may also add a little Oaker, both to begin with and to finish. But to add still to its Beauty, you must here and there, especially for Ruins, make Yellow and Blue Tints, the former of Oaker, and the latter of Ultramarine, always mixing them with
White,

White, whether for your first Ground, provided they appear through what you lay upon them, or whether you use them at last, finishing and blending them with the rest.

S E C T. XXXVI.

FOR Wooden Buildings, as they are of very different kinds, they are left to Discretion ; but the most common way is to begin with a Mixture of Oaker, Bistre, and White, and finish without White, or with very little, and when the Shades require Strength, with Bistre alone. For others you may add, sometimes Vermillion and sometimes Green or Black, in a Word, according to what you intend, you must mix your Colour, and finish with stippling, as for Draperies and all the rest.



C H A P. III.

Of Carnations or Flesh Colouring.

S E C T. I.

TH E R E is so great a Variety of Colouring for Flesh, that it is a hard matter to lay down any general Rules for your Instruction therein ; nor are any Rules minded by such as have acquired a Skill this way ; for such copy from Originals, or work by their own Heads, without knowing, particularly, why or wherefore. So that the most able Hands, who work on with the least thought and trouble, would be so much the harder put to it, were they called upon to assign a Reason for their Doctrine and Practice as to their Colouring and Tints.

How-

HOWEVER, as Beginners, for whom this little Work is intended, stand in need of immediate Instruction, I will here, in general, declare how you are to paint the different sorts of Flesh.

S E C T. II.

FIRST of all, having drawn your Figure with Carmine and adjusted your Piece, you must lay on, for Women, Children, and, in general, for all soft and tender Colouring, White mixed with a very little Blue for Faces, the Composition of which will be given hereafter; but it must hardly appear.

S E C T. III.

AND for Men, instead of Blue substitute Vermillion for your dead Colouring, and when they are old let it be mix'd with Oaker,

S E C T. IV.

THEN you are to run over all your Features with Vermillion, Carmine and White mingled together, and with the same Mixture form all the Shades, adding White as they weaken, and scarce using any of it as they strengthen, but particularly in certain Places, where you must lay it on boldly, for Example, at the Corners of the Eyes, under the Nose, the Ears, under the Chin, between the Fingers, in all the Joints, the corners of the Nails, and generally in every part where it is necessary to express a Separation in the dark Shades: Nor must you fear to give them all the Strength they ought to have from the first Sketch, because in working thereon with Green, it constantly weakens the Red which had first been laid on.

S E C T.

S E C T. V.

HAVING drawn with Red, make blue Tints with Ultramarine and a good deal of White, upon the Temples, beneath and at the corners of the Eyes, on each side of the Mouth, above it and below it, a little upon the middle of the Forehead, between the Nose and the Eyes, on the sides of the Cheeks, on the Neck, and other parts where the Flesh has a bluish Cast.

You must also make Yellowish Tints with Oaker, Orpiment and a little Vermillion mixed with White, above the Eye-brows, at the sides of the Nose towards the bottom, a little beneath the Cheeks, and the other parts near.

In these it is that you must keep a watchful Eye upon Nature, for Painting being no more than an Imitation of Nature, every Deviation from her is a Blemish, and truly a Fault.

S E C T. VI.

HAVING dead coloured, drawn, and disposed of your Tints, you must proceed to shade, stippling with Green for your Flesh, mixing therewith, according to the Rule we have given for Tints, a little Blue for the fading parts; and on the contrary, a little Yellow for the stronger parts, or such as are nearest to you. On the Extremities of the Shades next to the Lights, you must imperceptibly blend your Colour with the Ground of the Flesh, first with Blue, and then with Red, according to the part you are upon. And if this Mixture of Green do not darken enough at first, you must go over the Shades at several Repetitions, sometimes with Red and sometimes with Green, and always stippling till the whole be as it ought to be.

S E C T.

S E C T. VII.

A N D if with these Colours you cannot give your Shades all the Strength they ought to have, you may finish the darkest parts with Orpiment, Oaker or Vermillion, and sometimes with Bistre only, according to the colouring you would make, but lightly, laying it on very thin.

S E C T. VIII.

Y O U must stipple upon the Lights with a little Vermillion or Carmine, mixed with a good deal of White and a very little Oaker, to lose them with into the Shades, and make the Tints imperceptibly die away into each other, taking heed while you are stippling or hatching that your Strokes follow the out-line of the Flesh; for altho' your hatching must cross in all Directions, that ought to appear a little more, because it rounds off the parts.

A N D because this Mixture might make the Colouring too Red if it was always used, you must moreover endeavour to confound the Tints and the Shades with Blue, a little Green, and a great deal of White, so that it be very pale; but with this you must not work upon the Cheeks, nor upon the Extremities of the Lights, no more than with the other Mixture upon these last, which are to be left in all their brightness, as certain parts of the Chin, of the Nose, upon the Forehead, and upon the Cheeks, which, and the Chin, ought, however, to be redder than the rest, as well as the Feet, the inside of the Hands, the Fingers, and the Toes.

P R A Y observe here, that these two last Mixtures ought to be so very pale, that you should hardly see yourself work, they being purely designed to soften the Piece, to melt the Tints into each

each other, to blend the Shades with the Lights, and to deface the Lines. Be cautious not to make much use of the Red Mixture upon Blue Tints, nor of Blue upon others; but change Colour from time to time, as you perceive you work too Blue or too Red, 'till the Piece be finish'd:

S E C T. IX.

You must shade the White of the Eyes with the same Blue and a little Flesh Colour, and make the Corners on the sides of the Nose with Vermilion and White, with a small Stroke of Carmine. All this is softened with that Mixture of Vermilion, Carmine, and White, and a very little Oaker.

T H E Iris of the Eye must be a Mixture of Ultramarine and White, this little more in Quantity than the other, adding thereto a little Bistre, if it is to be of a kind of light Hazel, or a little Black if it is too Grey. The Pupil or Sight of the Eye is done with Black, and the Iris is shaded with Indigo, Bistre, or Black, according to the Colour it is of: But of what Colour soever it is, you would do well to draw a fine Circle of Vermillion round the Sight, which blended with the rest, in finishing, gives Life to the Eye.

T H E Circumference of the Eyes, that is, the Slit and the Lashes, must be done with Bistre and Carmine, when they are strong, particularly the upper part, which must be afterwards softened with the Red or Blue Mixtures, I formerly mention'd, that the whole appear of a Piece and continu'd.

W H E N this is done, give a small Touch of pure White upon the Sight of the Eye, next to the Light, which makes it shine and alive.

Y O U may also heighthen the White of the Eye, next to the Light.

S E C T. X.

THE Mouth must be Vermillion mix'd with White, and finish'd with Carmine, which is softned like the rest: And when the Carmine does not prove dark enough for your Purpose, mix Bistre with it: This is to be understood of the Corners, between the Lips, and particularly for some half-open Mouths.

S E C T. XI.

THE Hands and the other Nudities are to be done as the Faces, observing that the Tip or End of each Finger be redder than the rest. Your Work being colour'd and stippled, you must go over all the Separations of the Parts with fine Touches of Carmine and Orpiment together, as well in the Shades as in the Lights, but stronger in the first; and then handle them away into the rest of the Flesh.

S E C T. XII.

THE Eye-brows and the Beard, are colour'd like the Shades of the Flesh, and are finish'd with Bistre, Oaker, or Black, according to the Colour they are of, drawing them with fine Strokes as they ought to lie, in exact imitation of Nature; and the Lights must be heighten'd with Oaker, Bistre, a little Vermillion, and a good deal of White.

S E C T. XIII.

FOR Hair, lay on Bistre, Oaker, White, and a little Vermillion, but when it is very dark you must

must use Black instead of Oaker, and then shade with the same Mixture, diminishing from the White, and finish with Bistre alone, or mix'd with Oaker or Black, by fine thin Strokes, very near to each other, waving and curling them according to the turn of the Hair. You must also refresh the Lights, with fine Strokes of Oaker, or Orpiment, or White, and a little Vermillion; after which blend away the Lights into the Shades, working sometimes with Brown and sometimes with Pale.

As for the Hairs upon and round the Forehead through which the Flesh is seen, you must colour them with the Colour of Flesh, shading and working beneath as if you intended there should be none; then shape them, and finish them with Bistre, and refresh the Lights as you did the rest.

GREY Hairs are colour'd with White, Black, and Bistre, and finish'd with the same Mixture, but stronger, heightening the Lights with a very pale Blue and White.

S E C T. XIV.

BUT the Matter of the greatest Importance is to soften the Work, to run the Tints into one another, as well as the Hair on and about the Face into the Flesh, taking especial care that you work not dry or hard, and that the Out-Lines of your Flesh be not cut.

You must accustom yourself to mix with White, but just as you want more or less of it, for the second colouring must be always a little deeper than your first, except it be for softning,

S E C T. XV.

THE various Colourings may be easily produc'd by taking more or less Red, Blue, Yellow, or Bistre, whether for your first colouring or for finishing. The Colouring for Women should be Bluish, for Children a little Red; both fresh and gay; and for the Men it should incline to Yellow, especially when they are old.

S E C T. XVI.

To make a Colouring to represent Death, you must first clap in White, Orpiment, and Oaker, very pale, and then proceed with Vermillion and Lake, instead of Carmine, and a great deal of White; and work thereon with a Green Mixture, in which is more Blue than of any other Colour, that the Flesh may be livid. The Tints must be the same as for another Colouring; but you must have more of them Blue than Yellow, particularly for the retreating Parts, and about the Eyes; and the Yellow must be us'd only for the Parts which advance the farthest out. They are made to die away into each other, after the usual manner, sometimes with a very pale Blue, and sometimes with Oaker and White, and a little Vermillion, softning the whole together. You must round off the Parts and the Out-Lines with the same Colours.

THE Mouth must be almost a Purple; but nevertheless you begin upon it with a little Vermillion, Oaker and White, but you finish it with Lake and Blue; and for the strong Strokes you take Bistre and Lake, which are used also for the Eyes, the Nose, and the Ears.

If it is a Crucifix or some Martyr, where there must be an Appearance of Blood; after the Flesh is finished you must colour with Vermillion and finish with Carmine, swelling out the drops of Blood, and giving them a roundness.

As for the Crown of Thorns, lay on Sea Green and Masticoat, and shade with Bistre and Green, and refresh the Lights with Masticoat.

S E C T. XVII.

IRON is colour'd with Indigo, a little Black and White, and finished with Indigo alone, heightening with White.

S E C T. XVIII.

FOR Fire and Flames, the Lights must be Masticoat and Orpiment, and for the Shades, mix Vermillion and Carmine.

S E C T. XIX.

S M O K E is imitated with Black, Indigo and White, and sometimes Bistre. You may also add Vermillion, or Oaker, according to the Colour you would have it of.

S E C T. XX.

FOR Pearls, lay on a Mixture of White and a little Blue, and shade them and swell them with the same, but a little stronger. Lay on a small white Spot just in the middle of the light side, and on the other, between the Shade and the Border of the Pearl, give a touch of Masticoat to make a Reflection; underneath you must give them a Cast of the Colour they are upon.

S E C T.

S E C T. XXI.

DIAMONDS must be laid in quite Black, then heightened with gentle Touches of White on the light side.

THE same must be done for all other precious Stones, only varying the Colour.

S E C T. XXII.

FOR a Golden Figure, lay on Shell-Gold, and shade with Gall-stone.

Do the same for Silver, only shade with Indigo.

S E C T. XXIII.

THUS have I dwelt upon some small Articles for the Assistance of Beginners. What I have said may afford some Light into what I have not said, by the help of Time and Practice, which are much required to attain any degree of Perfection in our Art. One excellent way to become a Master is copying after well-chosen Originals: It is with Pleasure we reap the Fruit of the Labours of others. Much is required to be able to produce such fine Effects: In short, it is far better to be a good Copist than a bad Inventor.

THE Instructions I have laid down for the Mixtures and the different Tints, for the finishing of Flesh and other things, may be of particular Use when you work after Prints, where you have nothing before you but Black and White; and they will not be much more unuseful when you begin to copy after Paint, tho' you know not how to handle your Colours, and happen not to be acquainted with their Power and Effect: For there is this difference between Miniature and painting

in

in Oil, that in this last the Colours were taken off from the Pallet just as they appear to you in the Picture; so that in this Case you have nothing to consult but such a Light and such a Shade. Now it is far from being the same in Miniature, where often it happens that the last colouring you lay on does not preserve its Colour, but partakes of the colouring beneath, or rather, the one and the other compose a new one to form the Effect you aim at: For altho' it be White, Green, Carmine, Blue, Orpiment, Bistre, and the like, which form your Colouring, they nevertheless would not produce it if they were mixed together; for it is by proceeding from one to the other that you can succeed; and when you have a piece of this kind before you without having seen how it was done, you must be a Conjuror, at least, to guess at the Order and Method it was done in, without the help of a Master or a Book. Upon this Consideration I have applied my self to instruct you in so many small Matters, and I flatter my self that Experience will evince to all such as are able to make Use of them, that as small as they are, they are valuable.



CHAP. IV.

OF LANDSCAPES.

SECT. I.

IT is particularly for Landscapes that you must be mindful of the 58th Article, and of the following, which speak of the various Qualities of Colours, because the Order and Disposition of them contributes much to the Retreats and Distances which

which deceive the Eye: And the greatest Masters in this Branch of the Art have ever observed to cover their fore Fronts with the heaviest and strongest Colours, reserving the lighter for Distances.

BUT that I may not err from my purpose, I will, instead of general Instructions, endeavour to give Beginners some particular Documents to be observed in Practise.

S E C T. II.

FIRST of all, having drawn your Landscape such as you would have it, as for another Picture, you must colour your nearest Fronts, if they are to be dark, with Sap Green, Iris Green, Bistre, and a little Verditer, to give your Colour a Body. You must stipple with this Mixture, but let it be a little darker, adding thereto, sometimes, Black.

FOR the lighter Fronts, lay on Oaker and White, then shade and finish with Bistre: In some you should mingle a little Green, especially for shading and finishing.

SOMETIMES you have reddish Fronts, which must be made of Brown-Red, White, and a little Green, and finished with the same, with the Addition of a little more Green.

FOR Grass and Herbage on your nearest Fronts, you must, after they are drawn, colour them with Sea Green, Verditer, and a little White; and for such as are Yellowish, you must mingle Masticoat, and then shade with Iris Green, or Bistre, and Gall-stone, if you would have them appear dead and withered.

THE Fronts at some distance must be coloured with Verditer, then they must be shaded and finished with Sap Green, and add Bistre to give a touch with here and there.

SUCH

SUCH as are still farther off are made of a Sea Green, a little Blue, and a little White; and are shaded with Verditer.

THE further they are off, the more bluish they must be; and the utmost Verge should be Ultramarine and White, mixing in certain Places fine Tints of Vermillion.

S E C T. III.

WATERS are painted with Indigo and White, and shaded with the same, but it must be stronger; and to finish them you must, instead of stippling, draw waving Strokes when necessary, or strait, without crossing, for a still Water. You must sometimes use a little Green, and heighten the Lights with pure White, particularly where the Water bubbles up.

You must proceed with Rocks as with Stone Architecture, except that you mingle a little Green in your Colouring and Shading. In this Case your Tints must be Yellow and Blue, and in finishing must be scumbled into the rest: And when you make little Branches with Moss on them, or Herbs of any sort, you must, when you have done, touch them up with Masticoat and Green. You may make some Yellow, some Green, and some Reddish, as upon the near Fronts. Rocks must be stippled like the rest; and the farther they are off, the greyer must they appear.

CASTLES, Old Ruins, and Buildings of Stone and Wood, must be ordered as I have already directed, when they are upon the fore Fronts; but when they are at a Distance, you must add Brown Red and Vermillion, with a great deal of White, and shade very tenderly with this Mixture; and the farther they are off, the tenderer must the Strokes be for the Separations. As they are gene-
G
rally

rally slated you may make the Roofs a little bluer than the rest.

S E C T. IV.

T H E Trees are not touched till the Sky is finished ; so that when you are about the Sky, you may, if you will, leave room for them, especially if they are to be many in Number. But which way soever you order this, you must cover such as are nearest to you with Verditer, adding, sometimes, Oaker to it ; then shade with the same Colours and a little Iris Green ; then leaf them with stippling without crossing ; for it must be done with slight longish touches, of a darker and warmer Colour, which must all be directed to humour the Branches, by little Tufts of a somewhat darker Colour, as we have said. Then touch up the Lights with Verditer and Masticoat, forming your Leaves after the same manner ; and when there are withered Leaves or Branches, cover them with Brown-Red, or Gall-stone and White, and finish with Gall-stone without White, or Bistre.

T H E Trunks of Trees must be cover'd with Oaker, White, and a little Green for the Lights ; and for the Shades, mingle with Black, adding Bistre and Green for the one and for the other. Your Tints must be Yellow and Blue ; and here and there you must bestow tender touches of White or Masticoat, to imitate what you commonly see in the Bark of Trees.

T H E Branches which appear between the Leaves must be Oaker, Verditer and White, or Bistre and White, according to your degree of Light. You must shade with Bistre and Iris Green.

T R E E S at a distance are covered with Verditer and Sea Gren, and are shaded and finish'd with the same Colours mixed with Iris Green. When there
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are any that appear Yellowish, be cover'd with Oaker and White, and finish with Gall-stone.

FOR those at the greatest distance, and very far off, cover with Sea Green, and, to finish, mix with it Ultramarine; heighten the one and the other with Masticoat in little distinct Leaves.

IT is the most difficult thing in Landscape Painting, and likewise in Miniature, to leaf a Tree as it ought to be. To obtain this Art you must break your Hand to it a little by copying good Originals; for it requires a peculiar manner of touching, which cannot be attained but by working after Trees themselves, around which you will take care also to have little Branches or Sprays, which you must leaf upon whatsoever they happen to lye, whether the Sky or the Ground of the Landscape in general.

AND in general your Landscape must be properly colour'd, and full of Truth, for therein consists its Beauty.



CHAP. V.

Of FLOWERS.

SECT. I.

IT is most charming to paint Flowers, not only because of their Lustre, but also because they take up but a little time, and require hardly any Pains to do them: It is all Pleasure and no Trouble. You spoil a Face if you make one Eye a little higher than the other, if you make a small Nose or a large Mouth, and so on of the other Features: But the fear of these disproportions never troubles the Mind when you are about Flowers; for except

they be quite out of the way indeed you spoil nothing ; and accordingly most of the Quality who apply themselves to painting, concern themselves with nothing but Flowers. You must, however, learn to copy a little exactly ; and for this Branch of Miniature, as well as for the rest, I refer to Dame Nature as your only Guide. Work then after natural Flowers, and search for their Tints and various Colours upon your Pallet ; a little Use will easily bring you to be expert in this ; and in order to pave the way for you at first, I will shew you, continuing my Design, how to paint some of them. It is not always you can have natural Flowers, and you may be often obliged to copy from Prints where you see nothing but Graving.

S E C T. II.

IT is a general Rule that Flowers be drawn and cover'd like other Figures ; but the manner of colouring and finishing them is different ; for they are colour'd with broad Strokes or Touches, which have the turn the smaller must have, with which you finish, this first turn being a principal help. And to finish, instead of stippling or hatching, you draw fine Strokes very close to each other without crossing, going over them at several Repetitions, till your Lights and Shades have all the Strength you would give them.

S E C T. III.

R O S E S.

HAVING calked and drawn the Red Rose with Carmine, let your first Lay be a very pale Mixture of Carmine and White ; then lay in the Shades of the same Colour, but with less White, and

and at last use Carmine alone, but it must be very thin at first, adding, however, to the Body of it more and more, as the Piece advances, and that the Shades grow darker and darker, and this is to be done with broad bold Strokes. To conclude, you finish with the same Colour, with fine Strokes, which must be turned like those of the Graving, if you copy after a Print, or like the turn of the Leaves of the Rose, if you copy after a Painting or Nature, scumbling the whole, and touching up the strongest Lights, and the edges of the brightest Leaves, with White and a little Carmine. You must always make the Heart of the Rose, and the shady side, darker than the rest, and use a little Indigo in shading the first Leaves, especially when your Roses are blown, to make them appear a little fading: The Seed is done with Gamboge, mixed with a little Bladder Green for shading.

Your streaked Roses must be paler than the others, that the Streaks may be the more conspicuous; which must be done with Carmine, somewhat deeper in the Shades, and very bright in the Lights, hatching continually with fine Strokes.

FOR White Roses lay on White, and proceed and finish as in the Example of Red Roses; but with Black, White and a little Bistre, and make the Seed somewhat Yellower than before.

FOR Yellow Roses lay on Masticoat, and shade with Gamboge, Gall-Stone and Bistre, heightening the Lights with Masticoat and White.

THE Stalks, the Leaves and the Buds of all sorts of Roses, must be laid in with Verditer, mixed up with a little Masticoat and Gamboge; and to shade them, use Iris-Green, with less of the other Colours when the Shades are deep. The wrong Side of the Leaves must be Bluer than the other, therefore you must there lay on Sea-Green, and mix it with Iris Green to shade with, making
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the Veins or Ribs of that Side lighter than the Ground, and those of the right Side deeper.

THE Prickles upon the Stalks and the Buds of the Roses, are made with slight Touches of Carmine in all Directions, and those on the Stem of the Tree and larger Branches are struck in with Verditer and Carmine, and shaded with Carmine and Bistre, making also the Bottom of the Stems and Stalks more Reddish than the Tops, that is, you must mix Green with Carmine and Bistre to shade with.

S E C T. IV.

Of T U L I P S.

As there are infinite sorts of Tulips, at least too many to be all traced out, I shall touch only on the finest, which are call'd striped or streaked. Their Stripes or Streaks are laid in with Carmine, very thin in some Places and very deep in others, and they are finish'd with fine Strokes of the same Colour, which must all observe the Turn of the Stripes. For others, you begin with Vermillion, then proceed by mixing it with Carmine, and finish with Carmine only.

FOR others again, you lay Indian Lake upon Vermillion instead of Carmine.

SOME also are colour'd with Lake and Carmine mix'd together, and lake only, or with White to begin with.

SOME of them are of a Violet or Purple Colour, and are to be done with Ultramarine, and Carmine or Lake, sometimes bluer and sometimes redder. The manner of ordering both is just the same, there is no difference but in the Colours.

You must in certain Places, as for Example, between the Stripes of Vermillion, Carmine, or Lake,

Lake, put sometimes a Blue made of Ultramarine and White, and sometimes a transparent Purple, which must be finish'd with fine hair Strokes like the rest, and scumbled into the Stripes. Some there are that have fallow Tints, which are made of Lake, Bistre, and Oaker, according as they happen to be; these are only for fine and uncommon Tulips.

To shade the Ground of those whose Stripes are Carmine, take Indigo and White.

FOR those that have Lake Stripes, take Black and White, therewith sometimes mixing Bistre, at other times Green.

SOME also you may shade with Gamboge and Umber, and always with fine hair Strokes, that follow the turn of the Leaf.

OTHERS also may be painted, which we call edged. This Tulip is all of one Colour, excepting the Border, which is White with Purple.

RED with Yellow.

YELLOW with Red.

AND Red with White.

THE Purple Tulip of this bordered Sort, is laid in with Ultramarine, Carmine, and White, and you must, with the same, shade and finish. The Edge or Border must not be touched, that is, you must only lay on a thin White, which must be shaded with a very thin Indigo.

THE Yellow is colour'd with Gamboge, and is shaded with the same Colour, Oaker, Umber or Bistre. The Edging must be Vermillion, and finish'd with a very little Carmine.

THE Red is laid in with Vermillion, and finish'd with the same Colour, adding thereto Carmine, or Lake. The Border must be Gamboge, and to finish, add to it Gall-Stone, or Umber, or Bistre.

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THE White is to be shaded with Black, Blue, and White; Indian Ink is very proper in this Case, for it shades soft, and is alone equal to the Effects of Blue and White, mix'd with other Black. The Edging of this White Tulip must be Carmine.

FOR all these Sorts of Tulips you must, in the middle of the Leaves, express a Nervure, which must be much brighter than the rest; and you must scumble the Edges into the Grounds, by fine Strokes, for they must not seem cut or separated like the Stripes.

OTHERS there are of still different Colours. When you meet with any which are as it were Black with inside, you colour and finish them with Indigo, as well as the Seed. If the Ground be Yellow take Gamboge, and finish by adding thereto Umber, or Bistre.

THE Leaves and Stalks of Tulips are commonly painted with a Sea Green, and shaded and finish'd with Iris Green, with broad Strokes along the Leaves. Some also may be made with Verditer mix'd with Masticoat; and these may be shaded with Bladder Green, that they may be of a more yellowish Cast.

S E C T. V.

Of *A N E M O N I E S*.

THERE are many Sorts of this Flower as well double as single, which last are commonly plain, and are either Purple with Purple and White, shaded with the same Colour, some bluer, some redder, sometimes very pale, and sometimes very deep.

O T H E R S

OTHERS are coloured with Lake and White, and finish'd with the same, diminishing the White, or even using none at all.

OTHERS again are coloured with Vermillion, and shaded with the same Colour, deepen'd with Carmine.

OTHERS, once more, are White, and of Lemon Colour. These last are done with Mastigoat, and both the one and the other must be shaded and finish'd, sometimes with Vermillion, and sometimes with a very deep Lake, and especially at the bottom of the Cup about the Seed, which is also often of a blackish Colour, and is imitated with Indigo, or with Black and Blue, mingling in some a little Bistre, and working continually with fine Strokes, and scumbling the Shades into the Lights.

THERE are some that have the bottom of the Cup much brighter than the rest, and even so as to be quite White, altho' the rest of the Anemony be deep.

THE Seed of all these Anemonies is imitated with Indigo and Black, with a very little White. Shade with Indigo alone; sometimes it must be heighten'd with Mastigoat.

DDOUBLE Anemonies are of very various Colours, but the finest of them have their largest Leaves strip'd. Some of these Stripes are perform'd with Vermillion, to which is added Carmine to finish them, shading the rest of the Leaves with Indigo. For the smaller Leaves within, lay on a Mixture of Vermillion and White, and shade them with Vermillion mixed with Carmine; and here and there be very strong, particularly in the Heart or Cabbage, near the great Leaves on the shady side, and finish with hair Strokes of Carmine, which must humour the Stripes and the turn of the Leaves.

THE Stripes of others are coloured and finished with Carmine only, as well as the inner or smaller Leaves; observing, however, to leave, in the midst of these last, a little round, where you must lay in a deep Purple or Violet, which must be scumbled into the rest; and the whole being finished, lay on broad Strokes of this same Colour around the smaller Leaves, especially on the dark side, and scumble them into the greater, which must, for the rest, be shaded with Indigo, or Black.

IN some others the smaller Leaves are of Lake or Purple, altho' the Stripes of the greater be Carmine.

THERE are others whose Stripes are Carmine in the middle of most of the largest Leaves, with Vermillion under it in some Places, all which must be scumbled into the Shades of the Ground, which are of Indigo and White. The smaller Leaves are laid in with Masticoat, and are shaded with a very deep Carmine on the dark side, and a very bright Carmine on the light side, leaving here the Masticoat almost to itself, and only dividing the Leaves with fine Touches of Orpiment and Carmine, which smaller Leaves may be sometimes shaded with a little very pale Green.

THERE are double Anemonies all Red, and of a Violet Colour; the first are colour'd with Vermillion and Carmine, with hardly any White, and are shaded with Carmine alone, well gumm'd, that they may be very deep.

PURPLE Anemonies are-imitated with Purple and White, and are finished without White.

IN short, there are of all Colours of these double Anemonies as well as of the single, which are to be painted by the Rules here suggested.

THE Green of both the one and the other must be Verditer mixed with Masticoat for the dead
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Colouring, and it must be finish'd with Bladder Green. Their Stalks incline to be a little Reddish ; therefore they are shaded with Carmine mixed with Bistre, and sometimes with Green, after they are laid in with Masticoat.

S E C T. VI.

Of PINKS and CARNATIONS.

IT is the same with Pinks and Carnations as with Anemonies and Tulips, for some of them are variegated or mixed with several Colours, and some are of one Colour alone.

THE first are sometimes streak'd, strip'd or mark'd, sometimes with Vermillion and Carmine, and sometimes with Lake and Carmine, at other times with pure Lake, or with White. Some are deep, others are pale. Sometimes they are variegated with small or narrow Strokes, sometimes with broad or great.

THEIR Grounds are commonly shaded with Indigo and White.

THERE are some of these Flowers of a very pale Flesh Colour, and variegated with another deeper, made of Vermillion and Lake.

OTHERS are of Lake and White, which are shaded and variegated without White.

OTHERS again are all Red with Vermillion and Carmine, as deep as possible.

OTHERS, once more, are all Lake.

IN short, others there are of great Variety, which Nature herself, or your own Fancy, can best guide you to,

THE Green of all of them is of the Sea Hue, which shade with Iris Green.

S E C T. VII.

Of the MANY-FLOWER'D LILY.

LET your first Colour be Mine de Plomb, then Vermillion, and in the strongest of the Shades Carmine; and finish with the same in Strokes which correspond with the Turn of Leaf. Heighten the Lights with Mine de Plomb and White, and imitate the Seed with Vermillion and Carmine.

THE Greens must be Verditer, shaded with Iris-Green.

S E C T. VIII.

Of the DAY-LILY.

THERE are three Sorts of this Flower:

GRIDELIN, a little Reddish,

GRIDELIN, very pale,

AND White.

FOR the first lay on Lake and White, and shade and finish with a deeper Mixture of the same, adding thereto a little Black to sadden it, especially for the deepest Places. For the second lay on White, mix'd with a very little Lake and Vermillion, so that these two last do hardly appear; then shade with Black and a little Lake, observing to be redder in the Heart of the Leaves next to the Stalk, which, as well as the Seed, must be of the same Colour, particularly towards the Top, and lower a little Greener.

THE Stalk of the Seed must be Masticoat, shaded with Bladder-Green.

THE other Flowers of this Sort are laid on with White only, and are shaded and finished with Black and White.

THE Stalk of these last, and the Green of them all, must be of the Sea Sort, shaded with Iris-Green.

S E C T. IX.

Of HYACINTHS.

THEY are of four Sorts :

A deepish Blue,

A paler Blue,

GRIDELIN,

AND White.

THE first must be Ultramarine and White, shaded and finished with less White.

THE second must be of a paler Blue.

THE third must be Lake and White, and a very little Ultramarine, and must be finished with the same Colour, but of a deeper Degree.

IN short, the fourth must be all White, and then shaded with Black and a little White; finish with Strokes of the same turn with the Out-line of the Leaf.

THE Green and Stalk of the Blue kind, must be of the Sea sort, shaded with a deep Iris; and in the Stalk of the first you use a little Carmine, to give it a Reddish Cast.

THE Stalks of the two others, and their Greens, must be coloured with Verditer and Masticat, shaded with Bladder-Green.

S E C T. X.

Of the P I O N Y.

LET your first Lay in general be of Indian Lake and White, of a pretty good Body ; and then shade with a lesser Quantity of White, which you must quite difuse in the deepest Places ; this done, finish with Strokes of the same Colour in the manner we have so often intimated, charging it strongly with Gum in the darkest Shades, and heightening the Lights and the Edges of the brightest Leaves, with White and a little Lake : You must also expresse small Veins just like the Strokes of Hatching, but they must appear more.

THE Green of this Flower must be of the Sea kind, and shaded with the Iris.

S E C T. XI.

Of C O W S L I P S.

THEY are of four or five Colours :

OF a very pale Purple,

OF Gridelin,

OF White and Yellow.

THE Purple must be laid on with Ultramarine, Carmine and White, observing to diminish the Quantity of this last when you are shading.

THE Gridelin-coloured must be painted with a light Lake, a very little Ultramarine, and a great deal of White. Shade with the same, but let it be darker.

FOR the White sort, let it be White alone, and shade with Black and White Strokes.

T H E Eye of these three Cowslips, must be done with Masticoat, in form of a Star, which is shaded with Gamboge, and must, in the midst of it, have a small Round of Bladder Green.

T H E Yellow Cowslip, must be Masticoat, shaded with Gamboge and Umber.

T H E Buds, the Leaves, and Stems, must be Verditer mixed with a little Masticoat, and finished with Iris Green; with this same Colour expressing Ribs or Veins on the Leaves, and heightening the Lights of the largest with Masticoat.

S E C T. XII.

Of the RENUNCULUS.

T H E R E are many Sorts of this Flower, the finest of which are Reddish and Orange-colour'd. For the first, use Vermillion, with a very small Quantity of Gamboge; add Carmine to shade with, and finish with this last Colour, and a little Gall-Stone.

F O R others, use Indian Lake instead of Carmine, but especially at the Heart.

T H E Orange-coloured, may be imitated with Gamboge, finished with Gall-Stone, Vermillion, and a little Carmine, leaving some Yellow Stripes and Spots.

T H E Green of the Stalks, is Verditer and Masticoat very pale, to which must be added Iris Green to shade with.

T H E Leaves must be of a deeper Green.

S E C T.

S E C T. XIII.

Of the C R O C U S.

I T is of two Colours:

T H E Yellow,

A N D the Purple.

T H E Yellow are done with Masticoat and Gall-Stone, shaded with Gamboge and Gall-Stone; expressing on the Outside of each Leaf, three Lines or Rays, separate from and parallel to each other, with Bistre and pure Lake, which must be scumbled into the Strokes of the Ground or Leaf. The inside of the Leaves must be all Yellow.

F O R the Purple, lay on Carmine, mixed with a little Ultramarine and White; expressing deep Purple Stripes on some of the Leaves, as you did for the Yellow; and on others only fine Veins. The Seed of all is Yellow, and must be done with Orpiment and Gall-Stone; and for the Stalk, lay on White, and shade with Black, mixed with a little Green.

T H E Green of this Flower is a pale Verditer, shaded with Bladder Green.

S E C T. XIV.

Of the I R I S.

T H E Persian or Indian Iris is done by covering the innermost Leaves with White, and shading them with Indigo and Green mixed together, and leaving a small White separation in the middle of each Leaf. On the outermost Leaves, you, in the same part, put on a Lay of Masticoat, which must be shaded with Gall-Stone and Orpiment, making small deep and longish Dots or Spots, at
some

some small Distance from each other, upon the upper side of all the Leaf; and at the end of each Leaf make large Spots of Bistre and Lake for some, and of Indigo alone for others, but very deep. The rest, and the outside of the Leaves must be shaded with Black.

T H E Green must be of the Sea sort and Masticoat, very pale, and shaded with Bladder Green.

A N O T H E R sort of Iris is laid on with Purple and White, mix'd up with a little more Carmine than Ultramarine; and for the Shades, but especially for the middle Leaves, be mindful to diminish the Quantity of White, and on the contrary to what has been said, let the Ultramarine prevail over the Carmine, expressing Veins with this same Colour, and leaving in the middle of the Leaves withinside a small Yellow Nervure.

O T H E R S there are that have this same Nervure on the first Leaves, whose end only is Bluer than the rest.

O T H E R S again are shaded and finish'd with a redder Purple, and have also a Nervure in the middle of the Leaves without; but it is White and shaded with Indigo.

S O M E of them are Yellow, and are done with a Lay of Orpiment and Masticoat, shaded with Gall-Stone, with Veins of Bistre on the upper side of the Leaf.

T H E Greens of them all, must be of the Sea Colour, which must be mixed with a little Masticoat for the Stems and Stalks, and shaded with Bladder Green.

S E C T. XV.

Of J E S S E M I N.

Is done with a Lay of White ; shaded with Black and White. For the outside of the Leaves add a little Bistre, giving the half of each, on that side, a faint Reddish Cast with Carmine.

S E C T. XVI.

Of the T U B E R O S E.

L A Y on White, and shade with Black, and a little Bistre in some Places ; and for the outside of the Leaves, mix a little Carmine to give them a Reddish Tint ; particularly towards the ends.

T H E Seed must be Masticoat ; shaded with Bladder-Green.

T H E Green of the Leaves and Stalks must be Verditer ; shaded with Iris Green.

S E C T. XVII.

Of H E L L E B O R E.

T H E Flower of Hellebore is done by almost the same Rules we have given for the Tuberoſe ; that is, it is laid on with White, and shaded with Black and Bistre, making the outside of the Leaves a little Reddish here and there.

T H E Seed must be a deep Green heightned with Masticoat.

I T S Green is ſad, and is imitated with Verditer, Masticoat, and Bistre ; finished with Iris Green and Bistre.

S E C T.

S E C T. XVIII.

Of the L I L Y.

B E covered with White and shade with Black and White.

T H E Seed ; Orpiment and Gall-Stone.

T H E Green ; like that of the Tuberoſe.

S E C T. XIX.

Of the S N O W - D R O P.

C O V E R and finish as for the Lily.

L E T the Seed be Maſticoat, shaded with Gall-Stone.

L E T the Green be Verditer and Iris.

S E C T. XX.

Of the J U N Q U I L.

L A Y on Maſticoat, and Gall-Stone ; finish with Gamboge, and Gall-Stone.

T H E Leaves and Stalks ; Sea Green, shaded with Iris Green.

S E C T. XXI.

The N A R C I S S U S.

F O R all of this Flower, of the Yellow ſort, whether double or ſingle, let your firſt Lay be Maſticoat, then Gamboge ; and finish by adding thereto Umber, or Biſtre ; excepting however, the Cup or Bell in the middle, which muſt be done

with Orpiment and Gall-Stone, and edged with Vermillion and Carmine.

F O R the White sort, be covered with White, and shade with Black and White ; excepting the Cup aforesaid, which must be done with Masticoat and Gamboge.

T H E Green ; Sea, shaded with Iris.

S E C T. XXII.

The M A R I G O L D.

L E T your first Lay be Masticoat, the second, Gamboge ; and shade with this last, mingled with some Vermillion. To finish, add Gall-Stone and a little Carmine.

T H E Green ; Verditer, shaded with Iris.

S E C T. XXIII.

The F R E N C H M A R I G O L D.

L A Y on, first, Masticoat ; secondly, Gamboge ; then proceed with Gall-Stone mixed with this last ; finish with this last Colour, adding thereto Bistre, and a very little Carmine for the deepest Shades.

S E C T. XXIV.

The A F R I C A N M A R I G O L D.

L A Y on Gamboge ; shade with the same, mixing therewith a good deal of Carmine, and a little Gall-Stone ; but about the Leaves make an Edging of Gamboge, very bright in the Lights, and darker in the Shades.

T H E Seed is shaded with Bistre.

T H E

T H E Green of both these last, must be Verditer, shaded with Iris.

S E C T. XXV.

The S U N F L O W E R.

B E covered with Masticoat and Gamboge, and finish with Gall-Stone and Bistre.

T H E Green must be laid on with Verditer and Masticoat; and shaded with Bladder Green.

S E C T. XXVI.

The P A S S R O S E.

L I K E the French Marigold, and the Green of the Leaves the same; but their Veins must be of a deeper Green.

S E C T. XXVII.

The S C A B I O U S.

T H E R E are two sorts of the Scabious, Red and Purple. The Leaves of the first are Indian Lake with a little White, and in the middle, where there is a large Pod or Bud which holds the Seed, it is to be coloured and finished with Lake only, but with the addition of a little Ultramarine or Indigo to make it darker. Then make little longish Spots of White for the upper part, at a pretty good Distance from each other; but forget not to let them be stronger in the Lights and weaker in the Shades, and to make them true in all Directions.

F O R the others; be covered with a very pale Purple; as well on the Leaves, as on the Receptacle or Pod in the middle; shading both with the same Colour

Colour of a deeper Dye ; and instead of using small White Strokes for the Seed, let them be Purple, and make a Round about each, and that, all over the Pod.

T H E Green ; Verditer and Masticoat, shaded with Iris Green.

S E C T. XXVIII.

The G L A D I O L A.

L A Y on Columbin Lake, and White, very pale ; then proceed and finish with Lake only, very bright in some Places, and very deep in others, over adding thereto Bistre for the strongest Shades.

T H E Green ; Verditer, shaded with Iris.

S E C T. XXIX.

The L I V E R - W O R T.

I T is sometimes Red, and sometimes Blue ; for this last be covered all over with Ultramarine, White, and a little Carmine, or Lake ; shade the inside of the Leaves with this Mixture, but let it be deeper, except for the outermost ; for which and the outside of all, you must make an addition of Indigo and White, that the Colour may be deadned.

F O R the Red ; lay on Columbin Lake, and White, very pale ; and finish with less White.

T H E Green ; Verditer, Masticoat, and a little Bistre. Shade with Iris, and a little Bistre, but chiefly for the outside of the Leaves.

S E C T.

S E C T. XXX.

The POME-GRANATE BLOSSOM.

F O R this, lay on Mine de Plomb, shade with Vermillion and Carmine, and finish with this last.

T H E Green, Verditer and Masticoat, shade with Iris.

S E C T. XXXI.

The Blossom of the INDIAN BEAN.

L A Y on Indian Lake and White, Shade the middle Leaves with Lake only ; but thereto add a little Ultramarine for the rest.

T H E Green, Verditer ; shade with Iris.

S E C T. XXXII.

The LARK's-SPUR, or HEEL.

I T is of several Colours, and striped. The most common are Purple, Gridelint, and Red.

S E C T. XXXIII.

*VIOLETS and PAUNSIES or
PANSIES.*

T H E same may be said of these, except that for these last, the two middle Leaves are bluer than the rest, that is, towards the border, for the inside of these is Yellow, with little black Strokes or Veins, which dye away towards the middle.

S E C T.

S E C T. XXXIV.

The IMPERIAL LILY.

I T is of two Colours, *viz.* Yellow, and Red, or Orange Colour. For the first be coloured with Orpiment, and shade with Gall-Stone and a little Vermillion.

F O R the second be covered with Orpiment and Vermillion, and shade with Gall-Stone and Vermillion, making the beginning of the Leaves, next to the Stalk, of Lake and Bistre, very deep, and for all, Veins of this Mixture along the Leaves.

T H E Green, Verditer and Masticoat, shaded with Iris and Gamboge.

S E C T. XXXV.

The GILLY-FLOWER.

T H E R E are many sorts of Gilly-flowers, as White, Yellow, Purple, and strip'd, streak'd, or variegated with several Colours.

F O R the White ; be covered with White, and shade with Black, and a little Indigo for the Heart of the Leaves.

F O R the Yellow ; Masticoat, Gamboge, and Gall-Stone.

T H E Purple is done with Purple and White. You must finish with less White, minding to be brighter in the Heart, and even a little Yellowish.

F O R the Red ; Lake and White, and finish without White.

F O R the striped or variegated, lay on White, and variegate sometimes with a Purple, wherein Ultramarine predominates ; or sometimes with a Purple wherein Carmine prevails, or Lake ; some-
times

times with White, at other times without it, shading the rest of the Leaves with Indigo.

T H E Seed of every one must be Verditer and Masticoat, finished with Iris.

T H E Leaves and the Stalks, with the same Green, mixed with Iris, to shade with.

I should never have done were I here to dwell on all the Flowers that may be painted ; but I have said enough, and even too much, to instruct you fully in this Branch of Painting ; for ten or a dozen Examples had been sufficient for any one who should begin to copy Nature herself ; for in this Case he has nothing to do but to imitate what he has before his Eyes. But I imagin'd it is more usual to copy after Prints ; and that I should undertake no ungrateful Task, did I dwell on the Method of colouring and finishing a good Number of Flowers, at least, (to conclude as I began) every one may take or leave what he sees proper.

S E C T. XXXVI.

I shall not here subjoin any particular Instructions on an infinite Number of other Subjects ; for it were to little or no purpose, and this little Work is already more diffuse than I at first intended it : Therefore I only add in general, that Fruits, Fishes, Serpents, and all sorts of Reptiles, must be touched after the manner of Figures, that is, hatched or stippled : But that Birds and all the other Animals must be finished with Strokes after the manner of Flowers.

S E C T. XXXVII.

T A K E heed to use no White Lead for any of these things, for it is good for nothing but Oil, turning as Black as Ink when tempered with Gum-

K

water

water only, and especially if you put up your Works in a damp place, or where Perfumes are. Instead thereof use Ceruse of Venice, or Flake White, which is to the full as fine ; fear not to use this, especially for your first Colourings, but mix a Portion of it in all your Compounds to give them a certain Body which strengthens your Work, and makes it appear warm and mellow.

PAINTERS, however, practise differently upon this Head ; for some use but little of it, and others none at all ; but the manner of these last is hard and dry. Others again use it in abundance, and these are certainly to be followed, as conforming to the most usual Opinion of the most skilful Artists ; for besides that it is the most ready, you may thereby (a thing almost impossible to be done without it) copy all sorts of Pictures, notwithstanding the contrary Opinion of those, who pretend that in Miniature you cannot come up to the Strength and the different Tints of Pieces in Oyl ; a Mistake, at least with reference to good Painters, as is sufficiently evinced from the Effects ; for we see Figures, Landscapes, Portraits, and every thing else in Miniature, touched in the grand manner with as much Truth, and as nobly, altho' more prettily and delicately than in Oil.

I know indeed this kind of Painting has its Advantages, were they only that it dispatches more Work in less time, that it is more easily preserved, and that it claims to be the eldest Sister, and boasts its Antiquity.

BUT notwithstanding all this, it must be granted that Miniature has her Advantages also, and, without repeating what I have already said, it is more neat and convenient ; you may carry all your Apparatus in your Pocket ; you may work where you please without so much Preparation ; you may leave it and resume it just when and as often as you please.

please, which cannot well be practised with the first, in which you ought hardly ever to work dry.

BUT give me leave to say, that it is in both the one and the other as in Comedy; in which the greatest or the least Perfection of the Actors consists not in acting the higher or lower Parts, but in acting, what they do act, extreamly well; for if he who acts the meanest Character acquits himself better therein than he who acts the Heroe of the Play, he will doubtless deserve a greater Measure of Applause.

AND the same is it in the Art of Painting; for its Excellence is not confined to the Grandeur of one particular Subject, but to the manner of treating it: Have you a Talent for this, plunge not yourself rashly into that; and if you have from Heaven received some Spark of the Divine Fire, know for what end it was bestowed on you, nor deviate from the Path cut out for you. Some shall take the different Airs of Heads, others shall succeed better in Landscapes; some shall work finely in small who could do little or nothing in great; and others are good Colourists, but bad Designers; and others, in short, have a Hand for nothing but Flowers. To conclude, the *Bassans* have rais'd to themselves a Name for Animals, which they most excellently touched, and much better than any thing else.

LET every one therefore be contented with his Genius, nor presume upon another's Ground, or attempt a Flight unequal to his Strength; it being in vain to strive against Nature, and imprudent and immodest in us to aim at what does not belong to us, for we thereby uncover our own Shame, and work our own Disgrace. On the other hand, it is no dishonour to you that you are not possess'd of

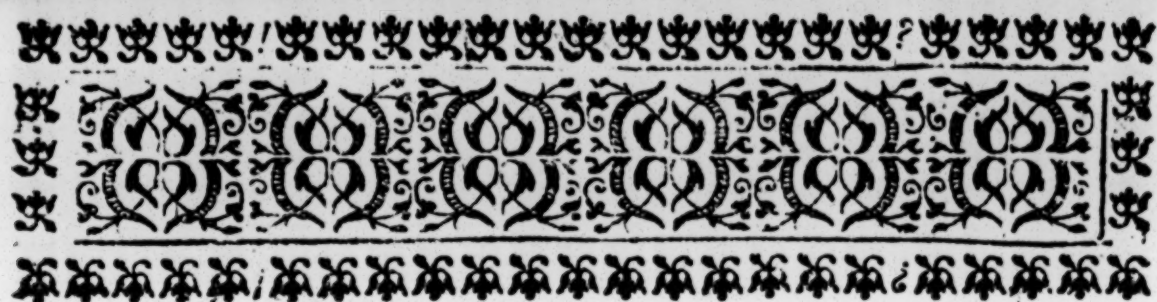
all the great Talents which have ennobled all the great Painters, each of whom has had his Blemishes as well as Beauties ; let us therefore, I again repeat it, sit down quietly with the Share allotted to us, the great Matter is to cultivate it with Care and Diligence.

AND altho' this small Tract may contribute to your Assistance, as it assuredly will, I present it to you as no other than a Supplement to more immediate helps : Doubtless you will learn more effectually under the direction of an able Master, from whom you may imbibe all the sound Precepts and true Rules, and see all made plain to you by Practise. Now, altho' the Contrivances for Drawing, which in the beginning I gave you, be infallible ; it were much better to have a Hand expert thereat without any such servile Helps ; for if you are not actuated by a superior Genius to guide you, and if you have not a most accurate Eye, in vain will be all your Pains to adjust your Pieces correctly, and it will be a mere Chance if after all they are not lame and spiritless ; for in laying on the Colours, you easily lose the Strokes, and with far more Difficulty will you be able to re-trace them, if you are quite awkward at Drawing. I do therefore most earnestly recommend it to all Lovers of Painting, that they apply themselves to draw learnedly, to copy with indefatigable Perseverance, and that this they always do most tenaciously from good Originals : In a Word, be satisfy'd to ascend regularly by those Steps which lead up to the Perfection of this fine Art, whose Precepts, as happens in all other Arts, are soon obtained ; but this is not enough, you must execute also. Theory is of little worth without Practice, as Practice without Theory is a blind Guide, who leads us astray instead of conducting us in the right Road : But
to

to know well what you would do, and to do well what you know, is the true Means of attaining your End, greatly to increase in Knowledge with Time, and to become the good Scholar of an excellent Master.

F O R my part, I boast not of being such ; but however, I will venture to promise all those who shall be pleased to step into this my little School, with never so little a disposition and longing to learn, That they will have no Cause to repent themselves of their Trouble ; for if they stay without Pleasure, I flatter my self they will not go out as they came in.

T H E



THE
SECRET of an *Italian*
FOR MAKING
Carmine and Ultramarine.



AN anonymous Painter, one who appears to have been a sound and excellent Judge, expresses himself to this Effect concerning this Arcanum, " Nothing is more safe or " easier than this manner of " making these Colours ; they " have a Lustre, a Vivacity not to be expressed, " they never change, and may be prepared at so " easy a Rate, that for one Pistole you may make " as much as would cost you seven or eight at " *Florence* ; but the Proof will confirm what I " here advance, much more effectually than all I " can say. "

C A R M I N E.

TAKE a Pound of Brasil Wood from *Fernam-
buco*, of the Golden Colour, and pounding it in a
Mortar,

Mortar, steep it for three or four Days in a Bocal of White-Wine Vinegar; then boil it for half an Hour, and passing it through a close Cloth, put it again over the Fire. In the mean time have another Vessel or Pot at hand, in which shall be eight Ounces of Alom diluted in White-Wine Vinegar, which Dilution pour into the other Liquor, and stir it about with a Spatula: The Froth or Scum which will hereupon arise, will be your Carmine, collect it therefore and dry it. This may be done with Cochineal instead of Brasil Wood.

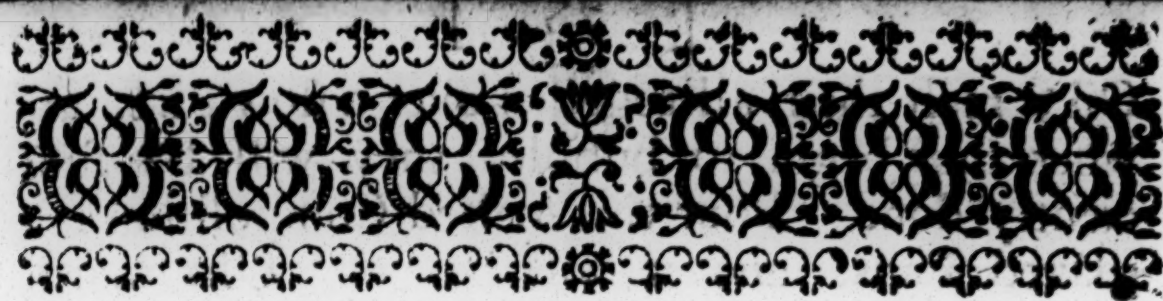
U L T R A M A R I N E.

T A K E ten Ounces of Linseed Oil, and pour them into an Earthen Dish, with seven or eight Drops of common Water, and set it upon the Fire, where let it remain till it begins to fry or boil, and then throw in a Pound of White Virgin Wax, broken into small Bits. When the Wax is melted, throw in a Pound of Greek Pitch, and add thereto four Ounces of Powder of Mastick, which has been previously melted by it self, together with two Ounces of Turpentine, and let the whole melt over the Fire for an Hour together. The Hour expired, pour this Composition into cold Water, and if it prove soft like Butter it is enough; but if you feel any hard Grains or Grit, conclude that your Mastick is not sufficiently melted, and clap it over the Fire again.

T H E whole being in due temper, put Blue Lapis into a Crucible, and let it remain in the Fire till it be red hot like the Fire it self, and then throw it into White-Wine Vinegar, which it will absorb till it burst and break into small Bits, which bray to a Powder, and then incorporate this Powder with a little of the above Composition, but
let

let it be as little as possible, and let it remain thus for about a Fortnight. After this lay a Board, a little inclined; upon the Edge of a Table, (it would be the more convenient if this Board had a Trench or Channel cut along it;) and under the Foot of this Board place a Glass Vessel or Receiver; and put your Blue Paste at the Head of it, and above the same place a Vessel of Water, so that it may distil Drop by Drop, upon the Paste. All things being disposed in this manner, help the Water to dilute the Paste by stirring it very gently with the small end of a smooth Stick. The first Blue which will come away Drop by Drop, will prove the finest; and when you perceive it to lose of its Beauty, change the Recipient for another, to receive the second Blue, after which you will have a third, which you may use very safely. Set these three Sorts of Ultramarine to dry, then collect them, and put them up separately in Bags of White Leather.

OTHER

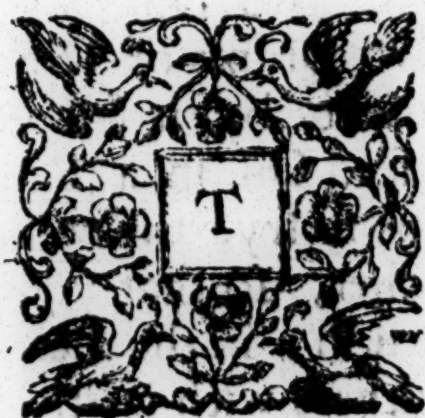


OTHER
SECRETS

FOR MAKING

Ultramarine after different Ways;
Fine Lakes, and Colombine Lakes;
Greens, and other Colours, after different
Ways: Peculiarly adapted to Miniature.

ULTRAMARINE.



TAKE half a Pound of Lapis Lazuli, and lay it upon burning Coals, where let it remain till it be red hot, and then quench it in very strong Vinegar. Afterwards, grind it upon some hard Marble or Stone, with rectified Brandy; the more you grind it the finer will be your Ultramarine; and being ground to your Mind, leave it upon the Marble, or put it into some Vessel, while you prepare your Paste or Pastel, wherewith to incorporate your said Lapis.

To make this Paste, take a Quarter of a Pound of yellow Wax, a Quarter of a Pound of Turpentine, as much Rosin, and as much Linseed-
L Oil;

Oil ; melt them all together over a slow Fire, and when they begin to bubble, they will be sufficiently done. Pour this melted Composition into glazed Pans, and it will be your Ultramarine Pastel or PASTE, of which take a Quantity, equal to that of your Lapis, and knead them together upon your Marble, that is, your Lapis and Pastel together, which being incorporated, leave them in that State for a Night. To force out the Ultramarine in the said Pastel, pour fair Water upon it, and knead it with your Hands, like so much Dough, and the Ultramarine will squeeze out and fall into a Pot, which must stand under your Hands to receive it ; leave it then to settle in the said Water, till you perceive the Ultramarine to be subsided.

Another Way.

TAK E four Ounces of Linseed Oil, four Ounces of new Wax, four Ounces of Arganfon, one Ounce of Rosin, one Ounce of Mastic in Tears, four Ounces of Burgundy Pitch, two Drams of Incense or Frankincense, and two Drams of Dragons Blood ; bruise each Ingredient, by it self in a Mortar ; than put your Linseed Oil in a Pan over the Fire, and when it begins to fry, throw in your Ingredients one after another, so that your Dragons Blood be the last thrown in ; in the mean time, continually stirring the others with a Stick or Spatula, and when the whole becomes glutinous and stringy between your Fingers, your Paste is fit for Use. Then throw in your Lapis Lazuli, having previously burnt it in a Coal Fire, quenched it in White-Wine-Vinegar, ground it when dry upon a Marble, and pass'd it through a very fine Sive, as has been before specified ; your Lapis thus prepared, and then incorporated with your
Paste,

Paste, leave it in that State for twenty-four Hours, and then force out your Ultramarine with Spring Water, but use no other, and knead well your Paste with this said Water; you will then have the first Tincture or Degree of your Blue, which will be the finest and most lively of all; continue this to the third Repetition; and if after all, you throw the Remains into a proper Chemical Vessel, you may have the Gold with which your Lapis was impregnated.

SOME there are who knead their Paste, at once, in a Vessel of milk-warm Water, into which they squeeze their Ultramarine, which they leave to settle for twenty-four Hours and more, when pouring off the Water by Inclination, they find the Ultramarine at Bottom, and set it to dry in the Sun. Sometimes they leave the Lapis incorporated in the Paste for the Space of a Month, before they express or squeeze out the Ultramarine, and in the said Paste, instead of Linseed Oil and Turpentine, substitute only Oil of Turpentine, and Black Pitch instead of Burgundy Pitch; as for the Lapis itself, they heat it, quench it, grind it, and searce it, in the manner we have directed above.

Fine L A K E.

TAKE a Pound of good Brasil, which boil with three Quarts of Lye, made of the Ashes of Vine Sprigs, till it be half evaporated, then let it settle and strain it off. Boil it over again with fresh Brasil, Cochineal, and Terra-merita; that is, only half a Pound of Brasil. and half a quarter of a Pound of Cochineal, with the further Addition of another Quart of fair Water, which must boil till it be also half evaporated as before, then left to settle, and then strained. As for the Terra-

Merita you need have but an Ounce of that. When you take this Liquid from the Fire, observe to throw into it an Ounce of Burnt Alom, reduc'd to an impalpable Pówder, and dissolve the same therein by stirring it with a Stick, and adding thereto half a Dram of Arsenic. Then to give it a Body take two Cuttle-fish Bones, pulverize them and throw them in; leave it to dry up at leisure, and then grind it with a good quantity of fair Water, in which leave it to steep; then strain it thro' a Cloth, and make it up into small Tablets or Cakes, which set to dry on a Card or Pasteboard. If you would have your Lake redder, add to it Lemon Juice; and if you would have it deeper, add to it Oil of Tartar.

Another L A K E.

T A K E Shavings or Shearings of Scarlet, and boil them in a Lye of the Ashes of Burnt Tartar or Oil of Tartar, which Lye has the Property of separating the Scarlet; when it has boiled sufficiently take it off, and add to it Cochineal, Mastic in Powder, and a little Roch Alom; boil the whole over again, and while it is hot, strain it two or three times thro' a Jelly-Bag, the first time squeezing the Bag from top to bottom with two Sticks; then take out what remains behind in the Bag and wash it well; pass the Liquor you express'd with the Sticks thro' the Bag again, and you will have a Paste sticking to the sides of the Bag, which you may spread out upon a Pasteboard, or divide into small Parcels upon Paper, and leave it to dry,

COLUMBINE-LAKE.

T A K E three Quarts of the most subtilly distill'd Vinegar, one Pound of the finest Brasil Wood of *Fernambuco*, which rasp and set it to steep in the said Vinegar a Month at least, and if longer so much the better; then boil the Whole in *Balneo Mariæ*, three or four Wabbles up, and leave it for a Day or two; after which prepare a quarter part of Alom Powder, which put into a very clean Earthen Pan, and upon it strain your Liquor thro' a Cloth, and so let it remain for a Day; then heat the Whole till it simmers, and leaving it again for 24 Hours, prepare two Cuttle-fish Bones into a Powder, and thereupon pour your Liquor which must be a little warm; stir then the Whole with a Stick till it is cool, and leave it again for 24 Hours before you strain it: Observe that you must previously strain it upon the Alom before you pour it upon the Cuttle-fish Bone.

The Marc or Dregs of COLUMBINE-LAKE.

To make a fine Purple Colour, besides the Carmine for Oil and for Distemper, take the Dregs or Marc of the Columbin Lake which subsides with the Cuttle-fish Bone, and dry it and grind it; there is no fine Lake so splendid, and if you mix it with Lake you add to its Body.

I R I S - G R E E N.

T A K E of the Bluest Flower-de-luces, otherwise called Flag-Iris; strip off the upper or fatten part of them and keep only that; the rest is good for nought, and throw away even all the little Yellow Nervures, pound then in a Mortar what you thus

thus pick, and being well pounded, throw upon it a little Water, three or four Spoonfuls, more or less, according to your quantity of Flowers: Previous to this you must have dissolved in this Water a little Alom and Gum-Arabic, but a very little, and then bray them well all together, and strain the Whole thro' a close Cloth, and put this Juice into Shells which dry in the Air.

Another Way.

AFTER you have pick'd the above-mention'd Flowers, pound them, and put to them a little Alom-Water, as above directed; throw in a little Powder of quick Lime, as if you was salting a Sallad; it has the Property of changing the Colour and cleansing it: In fine, exprefs the Juice into Shells.

Another Way.

POUND the same Flowers in a Mortar, exprefs the Juice into Shells, and salt the Juice in each Shell with Alom a little unequally, that you may thence have Greens of different Shades.

Another Way still better.

POUND Alom, and bruise *French* or *Avignon* Berries, mix them together with Water, and boil them either over a Fire or an Ash-heat till the Water become very Yellow; then Pound Flower-de-luces or the Flag-Iris in a Mortar, and pour thereto a little of this Yellow Water, in Proportion as you would have it a bright Green or a sad Green; then strain it thro' a Cloth of Goats Hair, for it would be the worse for passing thro' Linnen, and put the Juice so strained or exprefs'd
into

into large Shells, which expose to all the heat of the Sun, for the Green will become mouldy or mothery in the Shade, and prove too clammy.

Another Way.

TAKE Leaves of the Flag Iris, mince them very small, and put them into some Glafs or Earthen Vessel, or what would do better, in some Copper Pot or Pan with powdered Alom and quick Lime; leave them to putrify in this State for ten or twelve Days; being rotten squeeze them into Shells. The Green is more lively and rich when you only bray the Leaves, and exprefs them at once without giving them time to rot, having previously salted them over with powdered Alom.

Another Way with the Flower of VIOLET.

THE Green made of the Leaf of the *March Violet* is done by the same Method, but you must have a greater Quantity of it, and this is a deeper Green than that of the Iris. Observe that instead of Lime you may use French Berries bruised with Alom. It exceeds Lime for changing Blue into Green.

Y o u may also make a Green with the Flowers of Pansies, after the same manner.

BLADDER GREEN.

TAKE the Fruit or Berry of the Plant or Bramble call'd Rhamnus, pound it in a Mortar, and throw into it a little powdered Alom; then exprefs the Juice of it, and put it up in a Bladder, which tye close and leave it to dry till your Green is hard,

FRENCH

F R E N C H P I N K.

IT is commonly made with the White of Troye, otherwise called Spanish White, and French or Avignon Berries, but it is apt to change Colour; so that it will be safer to make it of White Lead, or Ceruse, which grind very fine and dilute it upon a Marble, whence take it up with a wooden Spatula, and leave it to dry in the shady part of any Room; then take French Berries, bruise them in a Marble Mortar with a wooden Pestle, and boil them with Water in a leaded earthen Pot, till a third or more be evaporated: Strain this Decoction thro' a Linnen Cloth, and put into it the bigness of two or three small Nuts of Alom to hinder it from changing Colour; when it is dissolv'd, dilute the White with this Decoction to the Consistence of a pretty thick Pap, or rather Paste, which work well between your Hands and make up into Trochisks, which set to dry in an airy Room: when it is dry dilute it again two or three times with the said Decoction according as you would have your Pink bright or deep, and leave it to dry each time till it be very dry. Observe that your Liquor or Decoction must be warm when you dilute your Paste therewith, and that you must make it afresh when the first is tainted, taking heed never to touch it with Iron or Steel, but all along use a wooden Spatula.

How to make a right Use of A L O M.

THE best way of using Alom so. Iris Green, and the other Compositions of Colours, which would change without this Mineral, is to break it small and to put it into a little Water over a Fire, for otherwise it would never dissolve; and with this
Water

Water sprinkle over your Flowers on the Juice of your Colours ; but the less Alom the better, for it burns when it is used too freely.

How to purify V E R M I L L I O N.

C I N N A B A R or Vermillion being a Compound of Mercury and Sulphur, must be divested of the Impurities it contracts from those Minerals, which Impurities darken its Lustre, and cause it to change. Now this Purification is thus order'd.

G R I N D the Cinnabar, in Stone, with fair Water upon a Marble or Porphyry ; put it into a Glass or earthen Vessel to dry, then put Urine to it and mix it, so that it be thoroughly wet and swim : Let it settle then, and the Cinnabar being precipitated or fallen, pour off the Urine by Inclination, and put fresh in the room of it, leaving it so all Night, and repeating the same Change for four or five Days till the Cinnabar be thoroughly purified. Continue your Process with beating up the White of an Egg, which mixing with fair Water, pour it upon your Cinnabar, and stir the Whole about with a Walnut-tree Stick ; change this Liquor two or three times as above, and keep the Vessel well stopped up or closely covered for fear of Dust, which would spoil your Cinnabar ; and when you would use it, temper it with Gum-Water ; with this it will not change its Colour.

Another Way.

G R I N D Cinnabar, previously pulverized, upon a Porphyry with the Urine of a Child, or with Brandy, and dry it in the Shade.

I F you would entirely divest it of all its Obscurity, and give it a brighter or redder Countenance,
M infuse

infuse in the Brandy either Urine or a little Saffron, and with this Liquor grind your Cinnabar.



A MEMORANDUM,

For making a very fine POLISH'D GOLD.

THE Pieces of Wood you would gild, whether Frames, Borders, or ought else, must be very smooth; and to make them the more so, pass Sea Dog's-skin over them. Then you must glue or size it with a Stuff made of the cuttings of White Gloves, and lay on nine or ten Layers of White when it is thoroughly dry. When it is perfectly dry use your Shave Grass that it may be so much the kinder, and then warm some Size and Water, into which dip a fine Piece of Linnen, which wring, and with it rub the White. Then lay on two or three Layers of Gold-colour, and more if it be not of a good Body or deep enough; and when it is dry, rub it soundly with a dry Cloth till it be bright again. Then take of the strongest Brandy you can find, and wash the Gold-colour with this Brandy by the help of a Pencil; but you must have your Leaf Gold cut and ready upon the Cushion, to clap it on the Moment the Pencil is gone over the part; and when it is dry, polish it with a Dog's Tooth.

To make GLOVE-LEATHER SIZE.

TAKE a Pound of the Cuttings of White Gloves, and let it steep in Water some time; then boil it in a Pot with twelve Quarts of Water, till it be reduced to two Quarts; then strain it thro' a Cloth into a new earthen Pan To know
if

if your Size is strong enough, try, when it is cooled, if it feels firm under your Hand.

To make the WHITE.

THE Size being done, take Crayon White, and scrape it with a Knife, or grind it upon a Marble; melt and heat your Size to a violent Degree, then taking it from the Fire, throw in White enough to give it the Consistence of a Pap, leave it to infuse for a Quarter of an Hour, then stir and mix it with a Hog's Hair Brush.

TAKE this White and add more Size to it, that it may be the thinner for the first and second goings over.

OBSERVE that your first Lay be dry before you cover it with the second; if it be Wood you are upon, it will require a twelve-fold Repetition, but for Pastboard six or seven will be enough.

THIS done, take Water, and into it dip a soft Brush and strain it between your Hands or Fingers, and rub your Work over with it, to make it lye more even; as soon as your Brush is full of White, you must wash it over again, and even change your Water, when it is too White.

You may sometimes use a wet Cloath instead of a Brush.

YOUR Work being smooth and even, let it dry, and when it is dry, rub it over with shave Grass, or a piece of new Cloth, to make it the kinder.

How to lay on a GROUND to GILD and SILVER upon, after a different manner.

TAKE a Quarter of a Pound of fine Bole Armoniac well chosen, fresh, and greasy to the Touch; steep it in Water to make it dissolve, then

grind it, adding thereto the Bigness of a Filberd of Crayon, and of a Pea of Tallow, which prepare thus :

MELT them, then throw them into fresh Water, and therein work them with your Hands to fit them for Use ; the Size of a Pea is enough for one Grinding.

IN grinding you throw a little Soap - Suds among the Bole. This Compound being ground, put it into fair Water, which change from Time to Time to preserve it.

WHEN you would use it, temper it with warm'd Size, and if it prove as strong as what you whitened with, put in a third of Water, and mix it with the Bole, which you shall make of the Thickness of a Cream ; then lay it on your Work with a Pencil, and go over the Whole with it three or four times, leaving it each time to dry before you go over it again ; being finished and dry, rub it with a soft Cloth, before you proceed' to lay on your Gold or Silver.

WHEN you use this Ground for Gold, you must add a little Red Lead to it.

How to lay on the GOLD and SILVER.

SET your Piece flanting, and wet a Part with a large Pencil dipped in fair Water, then lay on the Gold, which must be ready cut upon a Leather Cushion, whence you may take it up with Cotton. The whole being gilt, leave it to dry, but neither in the Wind or Sun, and being sufficiently dry, burnish it with a Dog's Tooth.

To know when it is in due Temper, pass the Dog's Tooth over it in some little Places ; and if it does not rub kindly, but peels off, it is not dry enough.

ON the other hand, take care that it be not too dry, for you will have so much the more Trouble in polishing it, and after all your Pains, it will not be so bright as you may wish it. In great Heats three or four Hours drying is enough; but sometimes it requires a Day and a Night.

To MATT GOLD.

MAKE a Red with Red Lead, a little Vermillion and the White of an Egg well beaten up; grind the whole upon a Marble, and clap it into the deep or hollow Places with a fine Pencil.

To MATT SILVER.

TAKE White of Ceruse, grind it with Water, and then temper it with Ichthyocolla or Fish-Glue, or else Glove-Size very fine; the first is most beautiful; you are to lay it with a Pencil upon the Places you would Matt.

*To Make SHELL - GOLD and
SHELL - SILVER.*

PUT Leaf-Gold upon a clean Marble, according to the Quantity you would have, and grind it with Honey just out of the Hive, or very pure, till it be extremely soft under your Hand; then throw it into a Glafs of fair Water, and stir it, and change the Water till it be very clear or fine. Then pour it into about a Pennyworth of Aqua-fortis, and there let it remain two Days; take out your Gold, and your Aqua-fortis may serve another time. The same may be done with Silver.

WHEN

W H E N you would lay on either the one or the other, temper it with one or two Drops of a very thin Gum-Water, and to give it the smoother Face, let your Water be soap'd. It is proper also that you should have a Wash of Gall-Stone under your Gold ; it sets it off much.

You must be very sparing of your Gold and Silver when you work in Miniature, excepting the Borders round your Work ; because it favours too strongly of the Golden Image of Baal.

F I N I S.

B O O K S, &c.

Printed for, and Sold by

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